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April, 1958
Seventy-eighth Year

nothing but

Nat'l Symphony and NBC Opera To Appear at Brussels Fair

The National Symphony Orchestra of Washington, D. C., has been invited to perform at the Brussels World's Fair next fall. The Orchestra's Board of Directors has voted to accept the invitation if the necessary funds can be found. Carson G. Frailey, president of the Orchestra Association, says that prospects are good that the money will be raised. About $60,000 is needed. The trip to Brussels wlil be the National Symphony's first trip to Europe and will probably include a concert tour of several other European cities during late September and early October. The Department of State is encouraging the Orchestra to appear at the International Music Festival being held in Paris at the same time.

The NBC Opera Company will present the world premiere of a new opera by Gian-Carlo Menotti at the Brussels International Exposition next August.

The new opera, "Maria Golovin," which was commissioned by NBC, will be presented for two weeks at the U. S. Pavilion at the exposition and later as a telecast over the NBC Television Network. Financing of the opera will be a joint undertaking of NBC and the office of Howard S. Cullman, U. S. commissioner for the Brussels Exposition. Mr. Menotti will personally supervise the production of "Maria Golovin" in association with Samuel Chotzinoff, NBC's musical director.

New Officers for NACM

New officers and directors of the National Association of Concert Managers, who took office Jan. 1, are: president, Ralph W. Frost, University Concerts, University of Tennessee; vice presidents, Aaron Richmond, Boston, Mass., and Archie N. Jones, University of Texas; secretary, F. S. Olmsted, Music for Mt. Lebanon, Inc., Pittsburgh, Pa.; treasurer, Mrs. S. B. Everts, Tuesday Music Club, Syracuse, N. Y.; and directors, F. S. Olmsted, Thomas Iannaccone, Rochester, N. Y., and Jack Trevithick, Burlington, Vt.

Mu Phi Epsilon National Convention

"Music, Friendship, Harmony—the Creed by Which We Live" will be the theme of the 34th National Convention of Mu Phi Epsilon, to be held at the Sheraton-Cadillac Hotel, Detroit, June 24-28. Great Lakes Province chapters will be hostess chapters, and Miss Hilda Humphreys is general chairman. Dr. Rudolph Ganz will be the keynote speaker at the closing formal banquet, and artists Eunice Podis, pianist, and Carol Smith, contralto, members of Mu Phi Epsilon, will perform at the final concert. Cellist Denise Morand will appear with the Detroit Symphony Orchestra during the convention.

New Mu Phi Epsilon charters installed since Jan. 1 are Fargo, N. D., alumnae, Dayton, Ohio, alumnae, Cleveland Heights alumnae, and Phi Omicron collegiate chapter at the Cleveland Institute of Music.

Mayfair to Represent European and American Festivals

Mayfair Travel Service, Inc., has been appointed representatives of the Festival of Two Worlds, which will be held in Spoleto, Italy, June 5-29. The Agency also has been designated as the sales office for the World Festival to take place at the Brussels World's Fair. In addition to these, Mayfair will represent the Berlin Festival and will continue as agents for the Casals Festivals in Puerto Rico and at Prades. Negotiations are under way for Mayfair to enter the domestic field with the representation of festivals in the U.S. and Canada.

Before Houston concert of VIENNA ON PARADE, COUNCILMAN JOHNNY GOYEN, *left, bestows honorary Texas citizenship on* CAPTAIN JULIUS HERRMANN *and* ANDRÉ MERTENS. *Houston manager* MRS. EDNA SAUNDERS, *center, and* MRS. TINY STACY, *Community Concert Service representative, right, look on.*

New Orchestral Assignments For Five Conductors

Vladimir Golschmann has been named musical advisor of the Tulsa Philharmonic Society for the 1958-59 season. Golschmann also will conduct six of the Tulsa Philharmonic Orchestra's subscription concerts and will aid in the selection of guest conductors for the remainder of the concerts in the series. Golschmann resigned his position as musical director of the St. Louis Symphony, after an unprecedented 27-year tenure, in December of 1957, at which time he was appointed director emeritus for life.

Golschmann will be responsible for recruiting an augmented orchestra for the Tulsa Philharmonic, for the overall programming, and will act in an advisory capacity on all matters of Orchestra policy, including the selection of guest soloists.

Charles Jaffe, founder and artistic and musical director of the Long Island Symphony Orchestra, has been appointed associate conductor of the New York City Center Ballet Orchestra. Mr. Jaffe recently left for an extended tour with the company throughout Japan and Australia.

Theodore Bloomfield, conductor and music director of the Portland (Ore.) Symphony since 1955 and former assistant conductor of The Cleveland Orchestra, will become the new permanent conductor of the Rochester Philharmonic starting with the 1959-60 season. Bloomfield will make his Rochester debut as guest conductor of the Philharmonic on Oct. 30, 1958 and will conduct several concerts during the 1958-59 season.

Raymond Gniewek, concertmaster of the Metropolitan Opera Orchestra, has been engaged as concertmaster for the 1958 Santa Fe Opera season. Mr. Gniewek also will assist in the preparation of the six chamber music events to be presented by the Santa Fe Opera under the sponsorship of the Chamber Music Society of Santa Fe.

Robert Mandell, 29-year-old special assistant to Leonard Bernstein on the televised young people's concerts of the New York Philharmonic Symphony Orchestra, has been named conductor of the Westchester Symphony Orches-

the news

tra beginning next season, in one of a number of steps toward expansion of the orchestra. One of these steps is the appointment of pioneer concert manager O. O. Bottorff as special advisor and member of the Board of Directors.

Retiring after eleven years with the Westchester Symphony Orchestra is Milton Forstat, who will conduct the remaining three concerts this season. Mr. Forstat is leaving to fulfill European conducting commitments next season.

Robbins Establishes Foundation To Aid Dance in U. S.

Jerome Robbins, distinguished American director and choreographer, has established a foundation that he hopes will further and stimulate the development of choreographic talent in the United States by assisting choreographers to attain public presentation of new works.

JOHN BARNETT, *associate musical director of the Los Angeles Philharmonic Orchestra, has been appointed musical director of the National Orchestral Association to replace Leon Barzin, who leaves the Association on June 30.*

The foundation, named The Lena Robbins Foundation in memory of Mr. Robbins' mother, is already making a preliminary investigation of the most efficient and effective means of administering its funds.

A second and completely separate undertaking of the Foundation is an organization within the Foundation that will create a film library to record the most important contemporary works and great individual interpretations of established classics of ballet and modern dance.

Information regarding application for grants must be requested in writing from the Foundation's secretary, Miss Edith Weissman, at its offices, 154 East 74th St., New York City.

Memorial to Samuel Antek

To promote the plans and ideals of Samuel Antek, its orchestra's recently deceased conductor, the Board of Trustees of the New Jersey Symphony Orchestra has established the Samuel Antek Memorial Fund. In its statement the Board felt "that we can find no better way to perpetuate his memory than by continuing to develop the orchestra which he inspired and to which he gave so freely of his remarkable ability and wisdom . . . the organization that was the major interest of his professional life." Bequests are invited, and the Trustees will arrange for contributors to make gifts quarterly and semi-annually as well as lump sum contributions. The Trustees will determine the precise use of the Fund according to the amount subscribed and the needs of the orchestra.

Artists Abroad

■ **Daniel Barenboim**, 15-year-old Israeli pianist, who just completed his second North American concert tour, has left for London, where on Mar. 15 he received the Beethoven Medal. Barenboim will appear as soloist with the London Philharmonic, in recital at Wigmore Hall, and on television before leaving for concerts in Italy. In early July the pianist will begin a three-month tour of Australia, after which he will return for his third U. S. tour under the management of S. Hurok.

■ The forthcoming Latin American tour of the **New York Philharmonic** has been extended to eight weeks. The tour is being made in cooperation with the President's Special International Program for Cultural Presentations. Leonard Bernstein and Dimitri Mitropoulous are the conductors for the tour, which begins Apr. 28.

■ **Jean Madeira** will make her La Scala, Milan, debut in April. Other European commitments include Brussels World's Fair in May, Vienna Festival in June, and the famed Wagner Festival in Beyreuth, Germany, in July and August.

■ Mezzo-soprano **Rosalind Elias** has been invited to repeat the role of Erica (which she created) in the European premiere of "Vanessa" at Salzburg this summer.

■ **Nan Merriman** has been reengaged by the La Scala Opera, Milan. One of her roles will be the principal mezzo role of Laura in a little-known opera by the Russian composer Dargomijsky called "Il Convitato di Pietra." Following her appearances in Milan Miss Merriman flies to Buenos Aires, where orchestra appearances and recitals are scheduled.

■ The **New York City Center Ballet Company** is currently touring the Far East as part of the President's Special International Program for Cultural Presentations. The six-month tour includes performances in Japan, the Philippines, New Zealand, and Australia.

■ **The Fine Arts Quartet** is presently making its first European tour, with concerts and broadcasts in the major cities of England, France, Switzerland, Italy, Belgium, Norway, Holland, and Western Germany. A highlight of the tour will be the presentation of the Beethoven-Bartok series in London.

■ Pianist **Lilian Kallir** has left for her third consecutive tour of Europe. She will open with an all-Beethoven recital in Vienna, followed by recitals in Warsaw and Poznan and two appearances with the Polish State Symphony. She will travel with the historic Gewandhaus Orchestra of Leipzig on its first post-war tour of Britain. She will play with the Orchestre de la Suisse Romande in Geneva and twice with radio orchestras in Holland.

■ **John Sebastian,** noted harmonicist, has left for a two-month concert tour of Europe in March and April. He will perform five different concerti (Milhaud, Dello Joio, Hovhaness, Tcherepnin, Vaughn Williams) in Hamburg, Copenhagen, Berlin, Oslo, and Milan, in addition to eighteen recitals.

Premieres and Commissions

■ Polish composer Witold Lutoslawski's "The Little Suite" received its first U.S. performance on Mar. 26 by the Hartford Symphony Orchestra, under the direction of Fritz Mahler.

■ The world premiere of an opera based on James Thurber's book *The Thirteen Clocks* was presented on Mar. 8 by Thomas Scherman and The Little Orchestra Society as the climax and final concert of the Society's Tenth Anniversary Series of Concerts For Young People at Hunter College Assembly Hall. The work, commissioned by the Minnesota Statehood Centennial Commission, is by Mary

Johnson, who wrote the music and collaborated on the libretto with Maritza and Norman Morgan. The premiere of "The Thirteen Clocks" was dedicated to Minnesota's Statehood Centennial, 1958.

■ The "Sholem Aleichem Suite," for soloists, chorus, and orchestra, by Serge Hovey received its world premiere in Cincinnati by the Symphony Orchestra under Thor Johnson on Feb. 21. The suite is an elaboration of music written in 1953 for "The World of Sholem Aleichem."

■ The Advisory Board of the Musical Arts Society of La Jolla, Calif., has commissioned Robert Ward to write a new symphony (his fourth) for its series of concerts this coming summer.

■ The second annual Edwin Franko Goldman Memorial Commission for an original band work has been awarded to Vittorio Giannini. The award was announced today by Richard Franko Goldman, conductor of The Goldman Band. "Prelude and Allegro," to be performed during the coming summer by The Goldman Band, is Mr. Giannini's first work for band.

■ Robert Middleton has been commissioned by the committee for The One Hundredth Anniversary of Vassar College to write a chamber opera in two acts. The work, to be entitled "Keyboards and Crowns," will receive its premiere during the college's centennial celebration in 1960-61. The libretto will be written by Harold Smith of Cambridge, Mass.

■ The world premiere of Aaron Copland's Orchestral Variations, a Louisville Orchestra Commission, was presented Mar. 5 by The Louisville Orchestra, Robert Whitney, conductor. The work is an orchestral transcription of Copland's Piano Variations composed in 1930.

Smith to Represent Mauney Twins

Franklyn Smith, formerly president of Celebrity Artists Corporation, has concluded an agreement to assume personal representation duties for The Mauney Twins, Ernest and Miles, duo-pianists. Mr. Smith, who has working quarters in his own building at 34 West 95 St., may become personal representative for other established artists in the months ahead.

Letter to the Editor

Dear Sir:

William Strickland's article in the January (1) issue of the MUSICAL COURIER "Some Thoughts On Subsidy And The Arts" interested me for the reason that I am the founder and musical director of one of the 1000 orchestras that he mentions. This is my 15th year with the Rockford (Ill.) Symphony Orchestra. . . . Answering Mr. Strickland's specific question: "Do our players receive a living wage?" I would say yes, many of them command a much higher income than my own modest salary, as professionals—dentists, doctors, executives. Many hold well-paying school positions. A small number are salaried members of the Chicago Symphony Orchestra. All are employed or well supported. The token remuneration that they receive from the Rockford Symphony is far less important than the inestimable cultural and recreational value that they receive. Again endeavoring to answer Mr. Strickland's question: "What is their professional quality?" I can only point to enthusiastic audience and similar press and community acceptance.

What then about the question of subsidy. In my opinion: Federal—with all its political implications on the order of what went on in bygone WPA days—definitely no. Foundation support from outside sources—hardly. Support from local industry and individuals for a well integrated and financially sound program—yes.

Signed

Arthur Zack, Musical and Administrative Director
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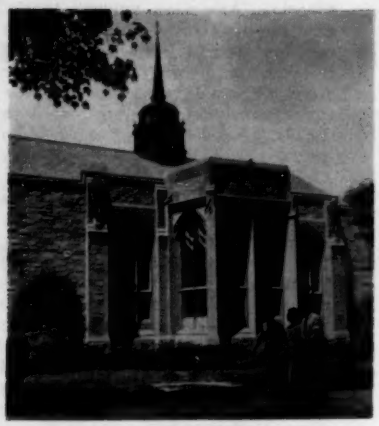

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ON THE COVER

NORTHWESTERN UNIVERITY SCHOOL OF MUSIC PREPARES TOMORROW'S MUSICIANS

WHEN Aaron Copland visited the campus of Northwestern University last February to lecture and conduct a performance of his opera "The Tender Land," he presented some challenges to future composers. In the future, he said, they may be composing for a "new music," machine-made music, which seems possible when scientific advances are being made in every field. He also challenged American composers to write more operas.

"Any civilization which has produced as many good musical comedies as we have can apply that talent to more serious music," he said.

Mr. Copland, like the other distinguished musicians who visit Northwestern's School of Music each year, expresses concern for the musical future by working with music students who will carry on the tradition of music in America to which contemporary artists have contributed so much.

While they are living in the university community of Evanston, Ill., students may hear and participate in such activities as chamber and symphony orchestras, marching and concert bands, choral groups, opera workshops, and various ensembles in the School of Music. Only a few miles away in metropolitan Chicago they may hear the world's noted performers.

The faculty of the School of Music numbers approximately 70 men and women chosen for achievement in their particular fields. They appear frequently in recitals on and off campus, and many are members of the Chicago Symphony Orchestra and other local organizations. Joining the faculty next September will be Thor Johnson, who will be director of orchestral activities, and Robert Gay, who will be director of the 11-year-old Opera Workshop program.

To supplement the training students receive from their own faculty, leading artists such as Mr. Copland, Boris Goldovsky, and Mme. Lotte Lehmann are brought to the University. In the past such well-known orchestra conductors as Desire Defauw, Pierre Monteux, Fritz Busch, Bruno Walter, William Steinberg, Rafael Kubelik, Otto Klemperer, and Georg Solti have directed Northwestern choral groups with the Chicago Symphony Orchestra, either in Chicago or at the Ravinia Park festivals in the summer. Other composers, singers, and choral conductors who have lectured and performed in the past few years at the University include Roy Harris, Robert Bennett, Lukas Foss, Wallingford Riegger, Frances Greer, Harold Haugh, Eleanor Steber, Stuart Ross, Robert Shaw, Ifor Jones, Hugh Ross, G. Wallace Woodworth, Margaret Hillis, and Roger Wagner. Leading figures in the field of church music such as Luther Noss, Theodore Schaefer, Seth Bingham, and Marilyn Mason have participated in Northwestern's annual Mid-Winter Conference on Church Music.

Since the University conferred its first music degree in 1895, the music program has expanded so that now a youngster of seven or eight may enroll in the Preparatory Piano or Strings Department and continue his musical education at Northwestern through a doctoral degree if he desires.

"At Northwestern we believe that one of our important functions is to equip students to go out into their communities and help build there a genuinely American musical culture which will make life richer and more satisfying," says George Howerton, Dean of the School of Music. "This kind of career in music calls for the highest degree of musical talent and the finest musical training."

A campus meadow provides a scenic setting for the "twilight" band concerts held each summer.

CLASS PIANO OR INDIVIDUAL PIANO LESSONS?

By EDYTH WAGNER

THE teaching of piano to groups of students and to classes, instead of to the individual, has more than doubled throughout the United States during the past five years. This method not only has proved successful when taught by qualified personnel under satisfactory conditions, but also has shown definite advantages over the solitary private lesson.

There has long been a tendency to think of class piano *versus* the individual lesson. Webster's dictionary says that versus means "against, or a contest, or as the alternative of." This would indicate that one must take sides for or against one or the other. This is impossible if one has taught or studied under both systems. Let us look at the advantages of each.

The advantages of class or group lessons are: 1.) These give the fun of working with others and satisfy the gregarious instinct. 2.) They arouse a spirit of competition. 3.) They provide, in advanced classes, for a student to learn more of the literature, by hearing others perform, than he could possibly learn by himself. This is invaluable in widening his pianistic horizon. 4.) They give the opportunity to play for an audience frequently and thus develop poise. 5.) They give the chance to play ensemble selections frequently with fellow students. 6.) They develop a keener rhythmic sense because the student *must* "keep time" to keep up with the group. 7.) They give an opportunity for ear training by listening to others play. 8.) They are more fun for the keyboard harmony and technical parts of the lesson than individual work in these areas. Also, teachers complain that there is seldom time enough in the individual lesson for this necessary musical training. Consequently economy of time and money is achieved. The teaching of musicianship, piano technique, and keyboard harmony is actually easier with groups than in the individual lesson.

9.) The keyboard is *basic* for all music study regardless of which instrument the student plays or whether he sings. The functional study of the keyboard is a *must* for musical literacy. Our entire system of musical composition from the 16th to the 20th century is based upon the well-tempered scale (the system by which our keyboards are now tuned). The keyboard instruments and their relatives are the only harmonic instruments. Again economy is necessary. A student singer, violinist, or trumpet player must know and understand the keyboard that provides his harmonic accompaniments. Individual piano instruction is too expensive and will seldom provide him with this functional use of the piano, which he can easily acquire in classes. Music educators have long realized the importance of these classes in "keyboard experiences" to train literate chorus, band, and orchestra personnel. Many enlightened school systems offer these classes from the third grade up.

The advantages of individual lessons are: 1.) Individual lessons allow the student to progress as fast or as slowly as his ability permits. 2.) They give the teacher's entire attention to one student, and corrections in technique, careless reading, phrasing, etc., can be made "on the spot" with the explanation slanted towards the particular student's physical and psychological needs. 3.) They permit technical problems due to arm and hand structure and fingerings to be worked out in detail *for* the individual. 4.) They permit studies and repertory to be assigned for the individual's tastes and goals. 5.) The subtle intangibles of music, such as interpretation, touch control, etc., are only possible in the individual lesson. No two people react the same way emotionally.

The keyboard is a western European invention, and from about the 15th century has been considered the basic instrument for teaching the fundamentals of music. All European musicians played keyboard instruments, regardless of what other instruments they played. Up to the 20th century every well-educated European boy and girl was given keyboard lessons.

Schoolmasters of the 16th century had four or five clavichords in their classrooms for teaching young students the rudiments of music. The clavichord is the oldest stringed keyboard instrument. It was the predecessor of the piano and has a soft, sweet sound. Evidently the "modern" trend for teaching piano in the classroom or giving piano instruction to groups of students is at least four centuries old. Actually, this trend is really a revival of an old European educational custom.

During the 18th and 19th centuries the private individual music lesson replaced the group instruction for the elementary music grades. However, the master class has always been popular in Europe and was brought to America by great European teachers, such as Carl Friedberg and Ossip Gabrilovitch. Although these Europeans were extremely successful in America and their classes were popular, the idea of class piano never really caught on in America. American private teachers insisted that only with individual instruction could anything worthwhile be accomplished. They evidently convinced the public that this was true because the revival of "class piano" in the 1930's faced a tirade of abuse from the private teachers. Part of this was justified.

Class instruction was not always offered by qualified teachers. Not only must the teacher be a good musician, but also the technique of presenting materials to a group (2 to 6) or class (8 to 12) must necessarily be different from that of the individual lesson. Not every private piano teacher has the personality, organizational ability, and projective powers necessary for this type of instruction. Many private teachers condemned the group lesson because they themselves lacked these abilities. A great deal more energy must be expended by the teacher in group or class work. The ability to organize the lesson to the minutest detail and to keep the group together and moving is of primary importance. Many otherwise good musicians lack these characteristics and consequently their group instruction "accomplishes little."

The private music teachers feared that class lessons in schools would seriously reduce their own following of students, and therefore affect their incomes. The reverse has actually been true. Many people go to class piano lessons for social reasons, to learn about music without spending a great deal of money, or to find out whether this is "for them." The private lessons would not fulfill their desires. Many people become interested in further music instruction *because* they have attended classes and realize that only with some individual instruction can they overcome certain personal musical problems or proceed at their own pace.

The argument "class piano versus the individual piano lesson" continues to rage. Since World War II excellent musicians have studied the techniques necessary for the class piano field, and instruction is far above the average when given by one of these teachers under the following conditions: 1.) limited class size: 8 to 12 for elementary classes; 2.) limited group size: 5 to 6 for intermediate or advanced grades; 3.) master classes, up to twenty *plus* the individual lessons; 4.) two or more pianos, a blackboard, and a wooden keyboard for demonstration of hand positions by the teacher are needed; 5.) groups graded according to musical grade, age, musical abilities, and goals; 6.) choice of excellent, well-rounded materials demanding a keen discriminatory sense of the teacher.

The advantages of both types of instruction are invaluable for the serious piano student. We can therefore only conclude that both are necessary for his development. The ideal music education setup is a *combination* of individual lessons plus class lessons.

ORCHESTRATION TEXTS:

NEW SOLUTIONS FOR A SCANTY INVENTORY

By ARTHUR COHN

ORCHESTRATION is a technique that deals with the material properties of instruments and their relation to each other. There are certain physical properties that all instruments have in common (range, weight, density, mobility, color, intensity, contour, luminosity, etc.). Some of these qualities are absolute, but most vary with the presence of other factors. (Two examples: The density of a string section can be increased by double-stopping or made transparent by divisi among high violins. A trombone has more weight when juxtaposed to a high flute, less when sounded against a low tuba.)

In order to blend various timbres the orchestrator must know every aspect of the instrumental palette and recognize every color in the range from the most delicate to the most dazzling. Once such "external" aspects are understood, the precepts of "internal" combination are next: balance, outlining, enclosures for proper textural strengths, shading, illuminating, accentuation, pedal-simulation, background, and the like. From that point the scoring facts and methods are considered in reference to the complete musical design, its subtle (and intricate) character being used as a diagnostic tool in the casting of melody, harmony, counterpoint, rhythm, and form.

The challenge of an orchestration text is to probe these problems, to cover them in a concrete, not abstract, way. This requires criticism in essence, artistic codification in a quasi-scientific way. The introductory book becomes as important as that designed for the most advanced student, enormously so if the vital problem of the functioning of the instruments is considered along with their individual appraisal.

The "classic" texts on the subject have the virtue of serious intellectual interest and civilized, unlaborious prose. Berlioz' foresight is still enormously fascinating, the data of his text of historic pertinence. Forsyth's huge book has exhilirating but erroneous instrumental documentation. Widor, Carse, Coerne, Gevaert, Busser, etc. perpetually hint at the technical aspects of orchestration but eventually avoid the subject. Rimsky-Korsakoff's study uncovers some penetrating considerations, but the sounds he explains are subjective and his book exemplifies the orchestration means only for a Russianized-national style of music.

Texts to lead a student through a comprehensive system of education in orchestration have been quite numerous. Using keyboard music for exercise material these have had results that, for the most part, are detached from reality. Technical facility should be brought to fruition with total technical orientation plus the realization of stylistic evaluation. What "facility" is there when it is prejudiced by the knowledge of how to orchestrate a piano piece in a prosaic manner?

It is not edifying to read these bargain-basement books by authors who seem to think that spatial problems, percussion tensilities, perspective, bitonalism, etc. are caviar for those who need only a bread and water orchestration diet. One text uses the piano sonatas of Beethoven and Mendelssohn's "Songs Without Words" exclusively as working material! In all such books the absence of contemporary music as part of the auxiliary in guiding the student is simply amazing. The most recent books consider these problems and make nonsense of all the unsubstantial commentaries of these academic greybeards. Coincidentally, all the authors are composers of imagination.

Bernard Rogers' text is unique, a tool of reference rather than a workbook, approaching orchestration problems from an analogy with painting. Kent Kennan, one of his pupils, has issued a well-organized text free of twaddle and helpful in an elementary way. Most important is Walter Piston's *Orchestration*. An excellent compendium, it does not avoid aiming at the goal of orchestrational science. Although three-quarters of its total is concentrated on the separate technique and possibilities of instruments, Piston's approach is one for congratulation. But Piston's method is primarily that of analysis (always important) and is not a textual method working up from the basic rung of the scoring ladder.

The newest book of this series, and one which discards completely the theory that orchestration is learned from a diet of poverty-stricken information, is Joseph Wagner's *Orchestration*, subtitled with honest description, "A Practical Handbook." Wagner has one advantage in comparison with Rogers, Kennan, and Piston; he is both a composer and a conductor; successful in his dual career, he combines in his orchestration teaching the unerring sense of the sound and practicing musician with that of the totally artistic, creative one.

JOSEPH WAGNER

Wagner's method is based on a new methodology and is a means of excellent pedagogy. It concerns the functional interplay and synthesis of so-termed "keyboard idioms and patterns" in reference to orchestral translation. It enables the student first to understand the arrangement of the technical indices of musical stuff and substance as concentrated in terms of two staves. Second, this makes for an awareness of the separate, complex phenomena that the orchestrator has to consider, whether they be specifically shaped for piano performance or for orchestra. It is desirable in the study of orchestration to discuss chords in close position, broken chords, melodic lines combined with repeated note patterns, large melodic skips, interval and chordal repetitions, secondary parts from harmonic progressions, etc. (Wagner's thoroughness is vigorously precise and well-ordered), by viewing these in terms of piano-music compression. These are, in a sense, aphoristic musical devices and from these the student is guided through the maze of orchestrational science. In short, the perspective (coding piano music but not restricting consideration to this save as the technical guinea pig) leads to translative recognition, and from this point the further artistic discoveries await the advanced student.

The proposal of scoring balances in different settings (separated timbres as well as combined) is a basic problem that Wagner clarifies succintly. All examples are demonstrated in various lights: for strings alone, the woodwinds, the bass, and the full orchestra. It is by such a method that the cumulative process of separate solutions to a correlated question becomes possible. And the contemporary era has its proper consideration!

The text that gives priority to sonorous facts of instrumental groupings and outlines their nature and potentialities coordinates musical art with science. These factors are the concern of the newer studies of orchestration technique. They are vividly evident in the Wagner volume.

SUMMER COURSES for TEACHERS and STUDENTS

Listing of Master Classes, Workshops, Clinics, Refreshers, Seminars, etc., from May through August, sponsored by Colleges and Teacher Groups.

Compiled by GRACE WHITE

ABBREVIATIONS: Apl. (Applied Music), **Chamb.** (Chamber Music), **Comp.** (Composition), **Degr. & Sp.** (Degree and Special Courses), **Hist.** (Music History), **Mus. Ed.** (Music Education), **Op.** (Opera), **Or.** (Organ), **Orch.** (Orchestral Instruments), **P.** (Piano), **Ped.** (Pedagogy), **T.** (Theoretical Subjects), **U.** (University), **Vn.** (Violin), **Vo.** (Voice), **Wkshp.** (Workshop). Dates are inclusive.

ALABAMA

Tuscaloosa: U. OF ALABAMA, Apl., Mus. Ed., T., June-Aug.

ARKANSAS

Fayetteville: U. OF ARKANSAS, Degr. & Sp., June 2-Aug. 22.
Fort Smith: JUNIOR COLLEGE, P., Or., Vo., T., June 1-July 3.
Pine Bluff: MARCELLINE GIROIR, P. Or., T., June, July.

CALIFORNIA

Arcata: HUMBOLDT STATE COLLEGE. Wkshp. in Chamb., Charles Fulkerson, Floyd Glende, July 28-Aug. 1.
Burlingame: PENINSULA CONSERVATORY, Robert Vetlesen, P., Ped., July 7-26.
Claremont: CLAREMONT INSTITUTE, Frances Clark, P. Wkshp., July 21-25.
Fresno: FRESNO STATE COLLEGE, P., T., Ped., Orch., Band, Hist., June 16-July 25.
Idyllwild: ARTS FOUNDATION, Wkshps. in Mus. Ed., July 7-Aug. 17.
Los Angeles: CALIF. MTA CONVENTION, June 29-July 3. FLORENCE RUSSELL, Vo., June 15-Sept. 15. U. OF SOUTHERN CAL., Degr., Orch., Church Mus., P., Vo., Mus. Ed., Hist., June 23-Aug. 2, and/or Aug. 4-30. NADINA DE SANCTIS, Vo. (Technique, Repertoire, oncert, Oratorio, Opera) through August 30.
Monterey Peninsula: AMERICAN SYM. ORCH. LEAGUE, Wkshps., June 27-July 13.
Redlands: U. OF REDLANDS, Degr. & Sp., June 23-July 25; July 28-Aug. 29.
San Diego: STATE COLLEGE, Julius Herford, Robert Shaw, Wkshp. in Choral Art, July 8-Aug. 19.
San Francisco: CONSERVATORY, Egon Petri, P., Adolph Baller, Chamb., Rodin Laufer, Orch., June 30-Aug. 9.
Santa Barbara: MUSIC ACADEMY OF THE WEST, Lotte Lehmann, Armand Tokatyan, Vo.; Gyorgy Sandor, Emanuel Bay, P.; Vn., Orch., T., Comp., Maurice Abravanel, Dir., July 7-Aug. 30.
San Mateo: JO ANN CROSSMAN, P.; DONALD STENBERG, Vo., summer.
Santa Monica: MARIE BROWN CUREA, P., June 1-July 31.
Stockton: LEO PODOLSKY with JUNE DAVISON and ARDELLA SCHAUB, P. Wkshp., July 7-10.

COLORADO

Aspen: Vo., P., Orch., Op., Chamb., Comp., Phyllis Curtin, Leslie Chabay, Mack Harrell, Olga Ryss, Jennie Tourel, Joanna Graudan, Rosina Lhevinne, William Masselos, Edith Oppens, Franz Rupp, Leonard Shure, Vronsky & Babin, Felix Popper, Darius Milhaud, Summer.
Boulder: U. OF COLORADO, P., Vo., Orch., Ped., Degr.—Pierre Bernac, Werner Singer, Henry Temianka, Paul Yoder, June 13-July 18. Frances Clark P. Wkshp., July 14-16.
Colorado Springs: COLORADO COLLEGE, Apl., Mus. Ed., Hist., June 16-Aug. 8.
Denver: DENVER U., Paul Christiansen, Choral Wkshp., Aug. 3-9.
Fort Collins: COLORADO STATE U., Degr., June 16-Aug. 8.

CONNECTICUT

Hartford: HARTT COLLEGE OF U. OF HARTFORD, Apl., T., Mus. Ed., June 22-July 25.
Norfolk: YALE U., P., Vo., Orch., T., Comp., Or., June 19-July 30.
Storrs: U. OF CONN., P., T., Hist., Ped., Mus. Ed., June 30-Aug. 8.

DELAWARE

Newark: U. OF DELAWARE, Mus. Ed., June 23-Aug. 1.

DISTRICT OF COLUMBIA

Washington: JAMES REISTRUP, P., June 16-July 26. CATHOLIC U., Mus. Ed., Apl., June 30-Aug. 8.

FLORIDA

Coral Gables: U. OF MIAMI, Degr., June 16-Aug. 29.
Tallahassee: FLORIDA STATE U. MUSIC CAMP, Apl., T., Band, Orch., Chamb., Vo., Mus. Ed., six sessions, June 9-Aug. 1.

HAWAII

Honolulu: ROBERT VETLESEN, P., August.

IDAHO

Moscow: U. OF IDAHO MUSIC CAMP, Apl., Degr. & Sp. Wkshps., June 16-July 3.

ILLINOIS

Bloomington: ILLINOIS WESLEYAN U., Degr. & Sp., Apl., Mus. Ed., June 16-July 25; Camp, June 16-30.
Carbondale: SOUTHERN ILLINOIS U., Degr. & Sp., June 16-Aug. 8.
Chicago: AMERICAN CONSERVATORY, Degr. & Sp., Apl., Mus. Ed., June 23-Aug. 4. CHICAGO MUSICAL COLLEGE OF ROOSEVELT U., Degr. & Sp., June 30-Aug. 8. CECILE DE HORVATH, P., June and August. LEO PODOLSKY, JUNE DAVISON, ARDELLA SCHAUB, P. Wkshp., July 16-19. RUDOLPH REUTER, P., June 15-Aug. 31.
Evanston: NORTHWESTERN U., Orch., P., Chorus, Mus. Ed., T., Hist., Apl., June 23-Aug. 2. FRANCES CLARK, P. Wkshp., June 24-28.
Kankakee: OLIVET NAZARENE COLLEGE, P., Vo., Or., Mus. Ed., June 3-July 26.
Rock Island: AUGUSTANA COLLEGE, Apl. & Sp., June 9-18.
Urbana: U. OF ILLINOIS, Degr. & Sp., T., Mus. Ed., Orch., Apl., Comp., June 16-Aug. 9.

INDIANA

Indianapolis: BUTLER U. JORDAN COLLEGE OF MUS., Apl., June 10-Aug. 22.
Muncie: MTA STATE CONVENTION, July 13-15.

IOWA

Des Moines: DRAKE U., Degr., June 9-July 18; July 21-Aug. 22.
Fort Dodge: ALICE HACKETT, P., June.
Mt. Vernon: CORNELL COLLEGE, Julian Bern, P., summer.

KANSAS

Atchison: MOUNT ST. SCHOLASTICA COLLEGE, Hist., T., Mus. Ed., June 11-Aug. 1.
Lawrence: U. OF KANSAS, Apl., T., Hist., Mus. Ed., June 9-Aug. 2.
Ottawa: UTTAWA U., Mus. Ed., P., Or., Vo., June 3-Aug. 1.
Sterling: STERLING COLLEGE, P., Or., June 2-Aug. 1.

KENTUCKY

Berea: BEREA COLLEGE, Vo., P., Degr., Summer.
Murray: T., Apl., Chorus, Band, Orch., June 16-Aug. 8.

LOUISIANA

Baton Rouge: LOUISIANA STATE U. Mus. Ed., June 22-July 3; Vo., June 15-21.
New Orleans: LOYOLA U., P., Vo., Orch., T., Band. June 9-July 23. PODOLSKY—Davison-Schaub, P. Wkshp., June 11-14.
Ruston: LOUISIANA TECH SUMMER CAMP: Ensembles, July 7-18.

MAINE

North Bridgton: BERKELEY SUMMER SCH., Strings, Flutes, P., Chamb., July 7-Aug. 16.
Southwest Harbor: RICHARD McCLANAHAN, P., June 15-Sept. 15.
Waterville: COLBY COLLEGE, Or., Choral, Summer.

MARYLAND

Baltimore: PEABODY CONSERVATORY, Degr., June 23-Aug. 2. HELENA ZURSTADT, P., June 2-July 11.
College Park: U. OF MARYLAND, Degr., Mus. Ed., Margaret Hillis, Homer Ulrich, June 23-Aug. 1.

MASSACHUSETTS

Boston: BOSTON CONSERVATORY OF MUSIC, Alfred Mirovitch, P., July 24-26. Degr. & Sp. (summer).
Lenox: TANGLEWOOD, BERKSHIRE FESTIVAL, Boston Sym. Orch., Chamb., Comp., Op., Eleazar de Carvalho, Richard Burgin, William Krool, Hugh Ross, Aaron Copland, Boris Goldovsky, Ralph Ferowitz, June 30-Aug. 10.
Mill Hill, Nantucket Island: Mary Boxall Boyd, P., August.

MICHIGAN

Bay View: SUMMER COLLEGE. Degr. & Sp., T., Choir, Hist., Vo., Orch., P., June 30-Aug. 24.

Detroit: WAYNE STATE U., Degr., Band, Choral, June 23-Aug. 1.
East Lansing: STATE U., Degr., June 23-Aug. 2.
Holland: HOPE COLLEGE, International, July 7-Aug. 15.
Interlochen: U. OF MICHIGAN, Mus. Ed., Apl., June 30-July 12; July 22-Aug. 17; Aug. 19-29. NATIONAL MUSIC CAMP, Orch., Band, Chorus, Op., Apl., June 22-Aug. 18.
Kalamazoo: WESTERN MICHIGAN U. MUSIC CAMP, Apl., Band, Orch., Chorus, T., Hist., July 6-20.
Mackinac Island: PODOLSKY - DAVISON - SCHAUB, P. Wkshp., Aug. 4-7.
Marquette: NORTHERN MICHIGAN COLLEGE, Degr., Mus. Ed., June 23-Aug. 1; Band Wkshp., Aug. 4-8.

MINNESOTA

Minneapolis: MAC PHAIL SCHOOL, Frances Clark P. Wkshp., July 7-11. U. OF MINNESOTA, Degr., Apl., T., Mus. Ed., June 16-July 19; July 21-Aug. 23.
Moorehead: CONCORDIA COLLEGE, Frances Clark P. Wkshp., July 14-15.

MISSISSIPPI

Oxford: U. OF MISSISSIPPI, Mus. Ed., P., Vo., T., Vn., June 5-Aug. 15.

MISSOURI

Columbia: U. OF MISSOURI, Hist., T., P., Vo., Orch. Mus. Ed., June 9-Aug. 1.
Kansas City: CONSERVATORY, Degr. & Sp., June 2-July 26; P., Vo. Wkshp., Aug. 18-23.
Liberty: WILLIAM JEWELL COLLEGE, T., June 9-Aug. 1.
St. Louis: PODOLSKY - DAVISON - SCHAUB, P. Wkshp., June 23-26. DOROTHY NOBLE LORD, P. T., June 11-Aug. 1.
Aug. 1. ST. LOUIS SCHOOL OF MUSICAL ART, P., Vn., T., June 15-Sept. 1.
Webster Groves: WEBSTER COLLEGE, T., Mus. Ed., Apl., June 16-July 25.

MONTANA

Missoula: MTA WESTERN DIVISION AT U. OF MONTANA, July 27-31.

NEBRASKA

Crete: DOANE COLLEGE, Mus. Ed., Apl., Summer.
Omaha: U. OF OMAHA, Mus. Ed., T., Apl., June 16-July 25.

NEVADA

Tahoe: U. OF NEVADA MUSIC CAMP, Band, Chorus, Op., T., June 30-July 12.

NEW HAMPSHIRE

Durham: U. OF N. H., Orch., Band, Chorus, Aug. 10-23.

NEW JERSEY

Montclair: ESSEX CO. BAND & ORCH. SCHOOL, June 25-July 25.
Princeton: MARY BOXALL BOYD, P., July.
New Brunswick: RUTGERS STATE U OF N. J., Degr., June 30-Aug. 8.

NEW MEXICO

Albuquerque: U. OF N. M., Mus. Ed., Apl., Hist., June 9-Aug. 15.

NEW YORK CITY

HELEN CHASE: Vo., P., June-Aug. MADELEINE CARABO CONE: Ped. Wkshp., July 9-12. MAXINE DORELLE: Vo., Op., July. MAY L. ETTS: P. Wkshp., July 14-18. ARTHUR GERRY: Vo., June 1-Aug. 16. EDWIN HUGHES: P., June 30-Aug. 9. ALTON JONES: P., June 30-Aug. 9. MAX KLEIN: Vo., Op., June-Aug. HENRY LEVINE: P., June, July; P. Wkshp., July 15-18. MANHATTAN SCHOOL: Degr., June 9-July 31. MANNES COLLEGE: Degr. & Sp., P., Orch., Vo., Comp., T., Hist., Summer. ADELE MARCUS: Pianist, Teacher, Lecturer; Carl Fischer Hall, July 7-Aug. 2. SAMUEL MARGOLIS: Vo., Summer. ERIN MAXWELL: Vo., June-Aug. 15. ROSALIE MILLER: Vo., June 3-July 15. NEW YORK COLLEGE: June 16-July 25. PODOLSKY - DAVISON - SCHAUB, P. Wkshp., July 21-24. ROSE RAYMOND: P., July 1-5. ROSSINI OPERA SCHOOL: June 1-Aug. 15. LILA LEE ROY: Vo., Summer. SEVEN ARTS CENTER: Vo., Op., Ensemble, Mus. Ed.; Estelle Liebling, Samuel Margolis, Stuart Ross, Kurt Adler, Walter Fleischer, Felix Brentano, Thomas Martin, Frederic Kurzweil, Leonard Altman; Summer. HERTA SPERBER: Vo., Op., June 1-Aug. 15. DOLF SWING: Vo., June 23-Aug. 30. TURTLE BAY SCHOOL: Vo., Vn., P., Orch., June 23-July 31.

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Chautauqua: Ozan Marsh, Loreen McClintock, P., Chorus, Orch., June 31-Aug. 15; Paul Christiansen, Choral Wkshp., Aug. 12-22.
Fredonia: STATE U. TEACHERS COLLEGE, Mus. Ed., June 30-Aug. 8.
Flushing: LONG ISLAND INSTITUTE, M. Pittman, P.; M. Piastro, Vn.; A. Duques, Clarinet; Vo., Or., Orch. T., Comp., Hist., July 14-Aug. 31.
Ithaca: ITHACA COLLEGE, 2-week wkshps. in Mus. Ed., Band, Orch., June 23-July 4. Degr. & Sp., July 7-Aug. 15.
Nyack: GERTRUDE NOLL, P., June 9-July 17.
Oneonta: HARTWICK COLLEGE CAMPUS, Degr., Orch., Band, Choir, June 28-Aug. 9.
Potsdam: STATE U., Crane Dept., T., Vo., Mus. Ed., Band, Orch., June 30-Aug. 8.
Rochester: EASTMAN SCHOOL, P., Or., T., Comp., Vo., Op., Orch., Degr. & Sp., Wkshps., June 23-Aug. 1.
Syracuse: SYRACUSE U., Mus. Ed., Apl., T., Comp., June 30-Aug. 8.

NORTH CAROLINA

Brevard: BREVARD COLLEGE, Frances Clark, P. Wkshp., Aug. 12-16.
Chapel Hill: U. OF N. C., T., Hist., Apl., June 5-July 15, July 16-Aug. 23.
Greensboro: PODOLSKY-DAVISON-SCHAUB, P. Wkshp., June 16-19.
Greenville: MUSIC CAMP, Band, Orch., P., Vo., T., July 13-26.

NORTH DAKOTA

Grand Forks: U. OF N. D., Band, Hist., Mus. Ed., T., June 16-Aug. 19.

OHIO

Akron: U. OF AKRON, Firestone Conservatory, Mus. Ed., June 17-Aug. 24.
Berea: BALDWIN-WALLACE CONSERVATORY, Apl., Mus. Ed., Clinic, June 23-Aug. 6.
Cleveland: CLEVELAND INSTITUTE, Apl., T., Op. Wkshp., June 23-Aug. 2. WESTERN RESERVE U., Mus. Ed., Band, Orch., Hist., P., Summer.
Columbus: CAPITOL U., CHURCH MUS. INSTITUTE, July 6-10.
Cincinnati: COLLEGE-CONSERVATORY, Degr. & Sp., Mus. Ed., Hist., T., June 2-Aug. 22. FRANCES CLARK P. WKSHP., June 19-20.
Dayton: U. OF DAYTON, Degr., Mus. Ed., Summer.
Rocky River: FREDERICK KOCH, P., Ped., Summer.
Springfield: WITTENBERG COLLEGE, P., Orch., Vo., T., June 16-July 19.
Youngstown: BLANCHE GRUSS, P., June 8-Aug. 24.

OKLAHOMA

Edmond: CENTRAL STATE COLLEGE, Vo., P., Orch., Ped., T., June 2-July 25.
Enid: PHILLIPS U., Festival, Summer.
Kingston: LAKE TEXOMA LODGE, Frances Clark, P., T., Ped., Wkshp., Aug. 4-8.
Oklahoma City: U., Apl., Clarence Burg, June 9-Aug. 8. FREDERIC LIBKE, P., T., June 2-28, July 1-26.
Shawnee: OKLAHOMA BAPTIST U., Vo., Or., P., T., Hist., June 9-Aug. 1.

OREGON

Ashland: SOUTHERN OREGON COLLEGE, Mus. Ed., Hist., Band, Chorus, June 16-July 25.
Eugene: U. OF OREGON, High School subjs., July 21-July 4, July 6-18.
Portland: LEWIS & CLARK COLLEGE, Choir, Band, Orch., T., June 30-July 26; Peter J. Wilhousky, Chorus.
Salem: WILLAMETTE U., Comprehensives, Summer.

PENNSYLVANIA

Dallas: COLLEGE MISERICORDIA, Mus. Ed., Apl., June 21-Aug. 4.
Edinboro: STATE TEACHERS COLLEGE, Degr. & Sp., T., Mus. Ed., June 2-Aug. 22.
Philadelphia: PHILADELPHIA CONSERVATORY, P., Orch., T., June 16-July 30.
Pittsburgh: CARNEGIE INSTITUTE OF TECHNOLOGY, Degr. & Sp., Mus. Ed., P., Ped., Eurythmics, June 23-Aug. 1. DUQUESNE U., Degr., June 23-Aug. 1.

SOUTH DAKOTA

Mitchell: DAKOTA WESLEYAN U., Vo., P., Orch., Camp, June 22-29.

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SCHOOL NEWS

By GID W. WALDROP

FACULTY APPOINTMENTS

■ California pianist Ozan Marsh has been appointed chairman of the piano department of the Chautauqua School of Music. The announcement was made by Julius Huehn, director of the Chautauqua School of Music. Mr. Marsh's appointment will be effective at the beginning of Chautauqua's eighty-fifth Summer Session, which opens on June 29. He succeeds James Friskin, who has resigned after many years as head of the department.

■ Dr. Edward B. Hornowski, director of the Long Island Institute of Music, has announced that clarinetist Augustin Duques has joined the faculty as head of the Department of Woodwind Instruments. Others named to the staff are Joseph Castka, head of the Department of Percussion Instruments and Lu Kimmel, instructor in the Department of Art.

■ Norman Singer, executive director and dean of the Aspen Music School, Aspen, Colo., has announced a number of additions to its illustrious faculty. The additions include pianist Franz Rupp, cellist Zara Nelsova, oboist Albert Goltzer, and Olga Ryss to the voice faculty. At the same time it was announced that Felix Popper of the NBC Opera Company would take over as director of the Aspen Opera Workshop, and that William Masselos has been engaged as special guest pianist. Izler Solomon continues as Festival Concerts director and conductor of the Aspen Festival Orchestra. This year's student enrollment is expected to exceed last year's figure of 325.

■ Brazilian conductor Eleazor de Carvalho will head the orchestral division of the Boston Symphony's Berkshire Music Center at Tanglewood, June 30-Aug. 10.

■ Bruce Prince-Joseph, well-known concert organist-harpsichordist and member of the faculty of Hunter College, New York City, has been appointed official pianist and keyboard member of the New York Philharmonic orchestra.

■ Otto Luening, professor of composition at Barnard College (Columbia University), has accepted an invitation to spend his sabbatical leave as composer-in-residence at the American Academy in Rome. He will remain in Rome until September 1958.

■ Bela Urban, presently of the string faculties of Hartford's Hartt School of Music and Boston University, will soon become associated with the music department of Wesleyan University of Middletown, Conn.

■ President Nathan M. Pusey of Harvard University has announced the appointment of Prof. G. Wallace Woodworth as Lowell Television Lecturer for Harvard University during 1958-59.

NORMAN SINGER, *executive director and dean of the Music School at Aspen, Colo. (left), and* COURTLANDT D. BARNES, JR., *chairman of the Board (right), are shown with* LEON TEMERSON, *violinist (seated), and* DAVID KATES, *violist, members of the New York Chamber ensemble, discussing the score of Darius Milhaud's "Aspen Serenade For Nine Instruments," which was given its New York premiere by the group Mar. 9 at the Kaufman Concert Hall, Dimitri Mitropoulos conducting.*

■ Yale University School of Music has announced the following appointments effective July 1: George H. Jacobson as associate professor of music education and theory of music, Aldo Parisot as assistant professor of violoncello, and Robert W. Baisley as executive officer of the School.

First U.S.-U.S.S.R. Reciprocal Student Exchange

Forty American students will spend five to six weeks in the Soviet Union this summer and twenty Soviet students will visit the U. S. at the same time in the first reciprocal exchange of student groups ever conducted between the two countries. The project was officially announced by the Council on Student Travel, a private coordinating agency for educational travel organizations in the U. S., in a communique released simultaneously in New York and Moscow.

The exchange was facilitated by the recently signed cultural exchange agreement between the Soviet and U. S. governments. That agreement, negotiated by Ambassador William S. B. Lacey for the U. S. and Ambassador G. N. Zaroubin for the U.S.S.R., pledged the two governments to encourage this type of student exchange project as well as many other cultural exchange programs. The selection of the 40 Americans as well as the programming for the Soviet youths coming to the U. S. will be done by five member agencies of the Council on Student Travel.

Each group of students will remain in the host country from five to six weeks. The program planned for the Soviet group in this country will take them to schools and college campuses, factories, student meetings, museums, and concerts, as well as into American homes. They will visit all parts of the country. The American students will spend much of their time with their contemporaries in the U.S.S.R., participating in the Soviet students' activities while staying at a sports camp, a tourist camp for youth, a student rest home, or an industrial

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establishment where students work in the summer. The young Americans will also have an opportunity to see collective farms, religious centers, universities, and places of cultural interest.

Carolyn Alchin Fund For Composition

The composition department at the School of Music, University of Southern California, staffed by distinguished composers, offers degrees in composition at each level, including the doctoral, strong course work in all the compositional crafts, and private instruction in composition for all majors. A festival of contemporary music is given each year, and programs of student works occur frequently. Lectures by visiting composers are part of the yearly activities, and a number scholarships are given annually.

Contributing to all of this is the Alchin Fund, income from the estate of the late Carolyn Alchin, former faculty member and author of two important textbooks in music theory, *Applied Harmony* and *Tone Thinking and Ear-Testing*. The foundation was established by the donor in 1928 "to provide instruction in composition for especially gifted young composers." Today several annual scholarships are provided and grants-in-aid are given for performance of worthy student works, for creative research in ear training and theory, and for visiting lectureships.

Graduates from the composition department who have brought honors to the school include Ramiro Cortés, holder of an Alchin scholarship, winner of the Gershwin Prize in Composition, and now a Fulbright scholar. Other Fulbright winners have been Frank Campo, Paul Cooper, Wallace Berry, and Paul Glass, who has written the musical scores for two successful motion pictures. Samuel Bradshaw, Alchin Scholarship holder for 1955-58, is the winner of a Woodrow Wilson Fellowship for 1958-59.

This year, the hundredth anniversary of Carolyn Alchin's birth, Dr. Vincent Jones of New York University, her pupil and publisher, is announcing a revised edition of *Applied Harmony*, with exercises and illustrations brought up to the present time in the spirit of the author.

Beckhelm Elected to MTNA Post

Paul Beckhelm, head of the Cornell Conservatory of Music, Mt. Vernon, Iowa, was elected president for the next biennium of the Music Teachers National Association West Central Division at its regional convention in Denver Feb. 23-26. Elected vice-president was Usher Abell of the University of South Dakota, and elected secretary was Mrs. Nell O. Taylor of Wichita, Kansas. Dr. Francis Pyle of the Drake University fine arts department was elected to the executive committee.

Nico Castel (third from right), Portuguese-born tenor, receives the congratulations of Town Hall's director, Ormond Drake, for winning the first "Town Hall Award Recital." Judges who unanimously cast their vote for Mr. Castel are, left to right: Carleton Sprague Smith, Wilfred Pelletier, Lina Abarbanell, Lucrezia Bori, *and* Povla Frijsh.

COLLEGE PRODUCTIONS AND FESTIVALS

■ The 26th Annual Bach Festival at the Baldwin-Wallace College, Berea, Ohio, will take place May 23, 24, 1958. The St. Matthew Passion (complete) will be performed on May 24 in two concerts. George Poinar will conduct and the soloists will include Mary Marting Pendell, Lillian Chookasian, Richard Krause, Melvin Bakola, Glenn Schnittke, and Donald Gramm. An early afternoon concert on the same day will feature The Saturday Consort of the University of Pittsburgh.

On Friday May 23 the two secular cantatas, the "Coffee Cantata" and the "Peasant Cantata," will be performed. Melvin Bakola is the director and James Lerch the conductor. Both are members of the Baldwin-Wallace faculty. Cecil Munk, director of the Conservatory, will conduct Cantata No. 27 on Friday evening.

■ First performance anywhere of a string quartet by University of Illinois composer Gordon Binkerd was given by the University's Walden Quartet Feb. 12 in Smith Hall on the campus. Another performance at the University of Illinois, conducted by Prof. Bernard Goodman, presented Robert Palmer's "Of Night and the Sea," a chamber cantata for four singers and 11 instruments, Feb. 9. It was the first time this work had been heard in its entirety.

■ Highlight of the Philadelphia Conservatory's second faculty recital of the year was the first performance in this country of the Serenade No. 10 for flute and harp of Vincent Persichetti. The new work of the composer, who is head of the composition department of the Conservatory, was played by Kenton Terry and Edna Phillips. Other faculty artists appearing in the recital were Allison R. Drake, piano, Elsa Hilger, cello, Stella and Wayne Conaway, singers. Edward Steuermann, head of the piano department, played Schoenberg's Opus 11, which he recently recorded for Columbia Records.

■ The Howard College a Capella Choir (Birmingham), under the direction of George W. Koski, head of the Howard College music department, has completed its ninth annual tour of several Southern states. As a feature of the Festival of Arts the Choir was recently heard in a program including works by Schultz, Bach, Gretchaninoff, and Glinka.

■ Harry Franklin, formerly Pittsburgh Symphony pianist and now on the Carnegie Tech music faculty, recently gave a well-received recital in the Tech Theater.

■ The University of Toronto Symphony Orchestra, Professor Robert Rosevear, conductor, gave its annual spring concert on Mar. 6. The program included works by Gretry, Grieg, Chadwick, Beethoven's Symphony No. 1, and a new work by John Beckwith for violin, clarinet, and string orchestra. Soloists in the Beckwith work were Ivan Kowaliw, violin, and Terrance Bailey, clarinet.

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■ An event anticipated each year is pianist Bruce Simonds' annual recital at New York's Turtle Bay Music School. Mr. Simonds, who is head of Yale University's piano department and also director of the Norfolk Music School, chose the Bach English Suite No. 4, and the Schubert Sonata in C minor for the first half of his program, and in the last half performed pieces by Ravel, Guarnieri, Villa Lobos, and Albeniz.

■ Dr. Paul Beckhelm, director of the Music School of Cornell College (Mt. Vernon, Iowa), has announced plans for the 60th annual music festival. Guest artists for the festival include Cornell MacNeil, baritone, May 1; Julian Olevsky, violinist, May 2; the Chicago Symphony Orchestra, under the direction of George Schick, music coordinator of the NBC Opera, will join the Cornell Oratorio Society on May 3 in a performance of the Fauré Requiem.

■ Among the outstanding events of the season at Bowling Green State University (Ohio) was the presentation of Verdi's Requiem by a chorus of 350 voices prepared by Dr. James Paul Kennedy, chairman of the music department, in Toledo, Ohio. Accompaniment was furnished by the Toledo Symphony under its conductor Joseph Hawthorne.

■ A concert of French ensemble music under the sponsorship of M. Edouard Morot, cultural counselor to the French Embassy, was given at the New York College of Music Feb. 5. Arved Kurtz, violinist and director of the music school, was assisted by Vladimir Padwa, pianist, Christine Stravrache, harpist, and Nathan Stutch, cellist.

■ Highlights of Chicago's North Park College annual Music Festival were the following concerts: Feb. 18, Bernard Izzo, baritone; Feb. 25, University of Chicago Choir; Mar. 4, faculty concert, Janet Helin and Marjorie Woebel, duo-pianists, and Alfred Kuehle, cellist, Opal Moore, accompanist; Mar. 11, Preves Little Symphony, Milton Preves, conductor, Mary Ann Anderson, piano soloist; Mar. 18, student concert, North Park College Choir, Donald F. Ohlsen, conductor.

■ On Mar. 23 Ronald Hodges, assistant professor of music at Mount Holyoke College, presented a piano recital featuring the works of Maurice Ravel in the Chapin Auditorium. Mr. Hodges has made appearances in both Town Hall and Carnegie Hall and has appeared as soloist with numerous symphony orchestras.

■ Pomona College, Claremont, Calif., presented American pianist Leo Smit in a recital Mar. 3. In addition to works by Schubert, Debussy, and Tchaikovsky, Mr. Smit played the new Piano Fantasy by Aaron Copland.

■ Louis Kaufman, violin, George Neikrug, cello, and Emanuel Bay, piano, were presented on Mar. 2 by the UCLA Committee on Fine Arts Productions at Schoenberg Hall on the campus in the second concert of their series, "Three Evenings with Great Composers." Included on the program was a performance of Schubert's "Trout" Quintet.

■ Three new works for concert band commissioned from outstanding American composers were introduced at the University of Illinois in connection with the dedication of the University's new $846,000 Band Building and the national convention of the American Bandmasters Association, Mar. 6-8, on the campus. The new compositions were a symphonic tone poem by Roy Harris, composer-in-residence at Indiana University; "Renascence" by Prof. H. Owen Reed of Michigan State University; and "Illini Saga," by Illinois band alumnus Russell S. Howland, director of bands at Fresno State College, Calif. They were played by the Illinois Concert Band under the direction of the composers.

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CONTESTS AND AWARDS

■ The Indiana University School of Music has announced a $1000 contest for a symphonic composition, as a result of a gift from Mr. and Mrs. Herbert B. Luria of New York City. The composition must not exceed 15 minutes and will receive a premiere performance at Indiana University. Deadline for the competition, which is open to all composers in the United States regardless of national origin and to American composers living abroad, is Dec. 1 of this year. Entries should be submitted to Luria Award, Indiana University School of Music, Bloomington, Ind. Each composition must be signed with a nom de plume.

■ An International "George Enesco" Music Competition for violin and piano will take place in Bucharest, Rumania, from Sept. 2-15, 1958. All violinists and pianists under 33 years of age are eligible. World-known personalities have agreed to be judges of the competition, among them Yehudi Menuhin. For information address: Iosif Dolezal, First Secretary, Legation of the Rumanian People's Republic, Washington, D. C.

■ Thirteen full-tuition grants at the University of Illinois will be available to music students entering in 1958. These scholarships, and 13 additional grants to be awarded in 1959-60, have been established as a pilot program to help worthy young musicians come to Illinois by the George A. Miller Endowment. Twenty of the grants will be allocated to applicants from Illinois, the remaining six to out-of-state residents.

■ The Third Street Music School Settlement, 55 East 3rd St., New York City, has announced that two scholarships are available in violin for study with Michael Rosenker of the New York Philharmonic. Applicants may contact the Registrar of the School.

■ Dr. Boris Schwarz, founder-director of the Queens College Orchestral Society, has announced that Carol Mont Parker, 19-year-old pianist from Forest Hills, has won the Society's 1958 Award. Miss Mont is a sophomore at Queens College, majoring in music.

STUDIO NOTES

■ A U.S. premiere of Hugo Herrman's St. John Oratorio was presented in Gary, Ind., Mar. 16, with the Gary Municipal Chorus and Orchestra conducted by Max Sinzheimer, member of the American Conservatory faculty. Soloists were Myleen Merril, soprano, and Lawrence Lane, tenor, from the Theodore Harrison studios, and Robert Speaker, baritone, of the school's faculty. Students of the American Conservatory who were presented last month in joint recitals in Lyon & Healy Recital Hall were David Nelson and Gail Quillman, piano students of Grace Welsh; Charlo Byars Bohl, artist pupil of Frances Grund; and Marjory Coffey, soprano, and Olive Dobson, contralto, students of Frances Ernest, with David Burk, from the Rudolph Reuter studio as accompanist.

■ Donn Olson, young American pianist who has studied with Alfred Mirovitch for the past 8 years, has just returned from a successful tour of Europe, where he appeared in recital in the Hague, London, Stockholm, and Vienna. The tour was arranged by Alexander Mirovitch, the impresario who brought to this country Vladimir Horowitz, Nathan Milstein, Piatigorsky and many other great artists. Press reviews from the *London Times, Daily Telegraph,* and Vienna's *Das Kleine Volksblatt* were warm in their praise of the talented young artist.

■ Dr. Elliot Griffis, well-known composer-pianist and teacher of piano, has recently recorded for Salem Records, Inc., a number of his own works. Included on the 12-inch LP are "Transmutations," an expansive work of 44 sections in the nature of developments on an original five-measure theme for piano, and seven piano solos: "Piece" (For the Left Hand), "Tapestry," "Frustration," "Yellow Rose" and "Nostalgia," "Nocturne," and "Arabesque."

We were pleased to receive a review copy from Dr. Griffis, and we find his work highly interesting. As a composer he tends toward a conservative style, but there is great ingenuity in his work and considerable imagination. The composer is also an excellent interpreter of his own works.

Dr. Griffis has taught at Grinnell College and has also been head of the theory department of the St. Louis Institute of Music and director of the Westchester Conservatory. He also has taught privately in New York, Paris, Vienna, and Los Angeles, where he now resides and maintains a studio.

G. W.

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NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

Madama Butterfly, Feb. 19, E—For this revival of a much-loved opera, the curtain rose on a lovely scene. The small shojied house, set in a flowery terrace garden overlooking the Nagasaki harbor, reminded one of a time when Japan to us was a land of smiling skies and smiling people. The undervaluing ideas of earlier years have been ruthlessly destroyed, but the enchanting "local" color has endured as a permanent record of Oriental charm.

The opera was presented with musical grace and superb detail under a drifting snow of cherry blossoms (supplanting the traditional but out-of-season fire-flies). Orchestrally, the music soared with transcendent sweetness, and although the alleged Japanese flavor was submerged in the Italianate idiom of Puccini, there was enough in interval-progression and fragmentary melody to keep the "feel" of the John Luther Long tale and the Belasco denouement. There were several peaks for us in this performance. Heading the cast, Antonietta Stella sang with ravishing tone. The score really demands a soprano of spinto-lyric weight, not the childish pitter-patter-voiced ones of recent years. It is a heavy singing part, more exacting than many of the noted "dramatic" roles, and Stella was ideal for the long-sustained and high-mounting passages. Somehow her characterization was not ideal. It seemed studied and cold. The death scene was more gruesome than tragic. The most touching and convincing figure on stage, aside from the matchless Goro of Alessio De Paolis, was the Suzuki of Margaret Roggero. The simplicity of her approach, the gentle but climactic delineation of loyalty, her unfailing grace of motion made her, strangely, the focal point of the action. Added to the pathos and appeal was Roggero's excellent singing.

In his Metropolitan debut was Eugenio Fernandi, the Pinkerton. He displayed a splendid, ringing tenor voice with stable top notes but constricted in the lower range. Being at least 6 feet 4 inches tall, he assumed a sort of Leaning-Tower-of-Pisa stance over the other personae that slanted dangerously at times. He portrayed a U. S. Navy lieutenant such as we have never seen on land or sea—on or off active duty. Delightfully young, he sang with a sincere gusto that won the audience. Mario Zanasi bore himself with assured dignity as the Consul. His musical errors were glaring. Madelaine Chambers was the Kate Pinkerton. (We really believe it is Kate's marital status that is dubious under international regulations and not that of Butterfly.) She looked pretty enough to excuse Pinkerton's change of heart but was run around the garden and through the house with awkward direction. Experienced George Cehanovsky, the Yamadori, Ezio Flagello, the Bonze, Calvin Marsh, the Imperial Commissary, carried through their assignments capably. Special mention should be made of the exquisite timbre of the chorus work in the bouche fermée singing during the "waiting" scene. Infallibly on pitch, too.

The staging by Yashio Aoyama was stated to be according to the customs and rites of Japan. Unquestionably Mr. Aoyama strove vigorously to implant the ways of walk and manner, aided by authentic pieces of decor, quaint and goregous costumes, plus believable "props." For the most part, the effort met with enthusiastic approval. The earnest choristers walked around in a hunched-over posture suggesting some anguish in the hara-kiri region, but maybe this is the Japanese attitude. Otherwise the scenes-cum-actors resembled scroll-paintings of an elder and expensive school, all very beautiful. We hate to disillusion Motochiro Nagaska, whose sets were unusually fine and deserve all praise, but they were definitely not a new conception. The house-and-garden with the walls as Goro sings, "a wall slides outward," is practically identical with a stage set, not as large in scale, contrived by an American woman 25 years ago.

Mitropoulos conducted with his customary intensity of dramatic emotion and brought out every fluent nuance and luster of the score. The opera has been edited, cut, re-edited, amplified so many times since its early failure (Milan, 1904) that it runs choppily at best, with abrupt jumps in continuity. As Puccini said, "Alas! My Butterfly has lost many of her jewels." M. C.

"Otello," Feb. 27, E—Although "Otello" has lacked the popular appeal of "Rigoletto" and "Traviata," it has always been recognized as Verdi's masterpiece; moreover, it is very possibly the greatest opera of the romantic era. It demands a brilliant singing and acting cast, a well-trained choral group and virtuoso orchestra, and a knowledgeable and strong conductor. Fortunately, the current production has all of these requirements.

This reviewer has always had some qualifications as to the vocal prowess of tenor Mario Del Monaco. This evening, in the title role, however, he demonstrated an ability to control his voice and an artistic approach to his role that we had not witnessed before. Del Monaco *was* Otello, at times savage, at times suffering, at times regal. It was the best singing we have heard from the tenor. Equally convincing was Leonard Warren's Iago. His performance of the Credo had dark viciousness and remarkable intensity. Soprano Victoria de los Angeles, appearing for the first time in the role of Desdemona, brought a beautiful lyric quality and great restraint to this role.

Rosalind Elias gave stature to the lesser role of Emilia, and Paul Franke displayed an excellent tenor voice in the role of Cassio. Minor roles were admirably handled by Charles Anthony, Nicola Moscona, Clifford Harvuot, and Calvin Marsh.

Both choral and orchestral forces gave a good account of themselves. Conductor Fausto Cleva paced the entire production with a sure hand. The opening chorus was a little ragged, and at times we felt Mr. Cleva could have instilled a little more excitement at the proper moments, but the makings are here for a brilliant production.

The scenery and lighting in the second act seem a little stark and, perhaps, make-shift. In the matter of costume, both Iago and Cassio appear to be something out of Robin Hood. The staging was beautifully handled by Dino Yannopoulos. All in all it was an exciting evening at the opera, and we vote that the Met make "Otello" an annual affair. G. W.

CARNEGIE HALL

Charles Petremont, violinist, Feb. 9, E—Mr. Petremont offered an extended program that was obviously devised after the proven recipe of the theater manager in Goethe's "Faust." It reads about like this: "Who offers much will offer everybody something." Thus the Boston violinist played a piece of baroque music, a concerto, a sonata, and sure-fire virtuoso items. He began with the Ciacona by Tommaso Antonio Vitali in the edition of Challier, the authenticity of which is highly questionable. He unfolded the piece with force and energy and developed a very strong tone, which in some passages became a little harsh.

Next was Max Bruch's Violin Concerto in G minor, which, written about 80 years ago, has withstood solidly the ravages of time. This reviewer is bound to say that he did not find Mr. Petremont's conception particularly distinguished. The noble simplicity was not brought out fully, but Mr. Petremont found hearty approval with the audience for his playing of the Adagio. There were some rough spots in the finale caused by imperfect bowing technique and faulty intonation. Leon Pommers at the piano did his best to make up for the missing orchestra. He moved up from the function of an accompanist to a fullfledged partner of the recitalist in the A major Sonata by César Franck. This work has become an apparently indispensible vehicle for the concertizing violinist. Both the violinist and the pianist gave a vivid reading. Once more Mr. Petremont addressed himself to his task with vigor and firmness that did not benefit the more lyrical parts of the sonata. Then he turned to a less serious matter and offered Saint-Saens' Introduction and Rondo Capriccioso. He seemed not to play it but to play with it. He intended to put on a show, and to judge from the applause he succeeded fully. Smaller items by Gluck, Glazounow, Kreisler and Wieniawski formed the rest of the long program. J. B.

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Cleveland Orchestra, George Szell, conductor, Feb. 11, E—The program of this second in a series of three concerts consisted of Smetana's Overture to "The Bartered Bride," a first performance in New York of Howard Hanson's "Mosaics," the Brahms Third Symphony, and the Beethoven Violin Concerto, with Erica Morini as soloist.

It is no longer a matter for dispute that this orchestra ranks among the world's finest. Manifest in every measure is the kind of perfection in sound, discipline in ensemble, and vivacity of approach that could well serve as a model even for first-rate groups such as our own N. Y. Philharmonic, which in spite of the general excellence of its players, falls perceptibly short of the mark in these departments. No doubt Conductor Szell is in large measure responsible for the brilliant performances of his men; but the orchestra is all the more attractive because his gifts as a leader do not end with his technical proficiency. He is both sensitive and exacting as a musician, at home in many styles, and projects his ideas both to his men and his audience in unmistakable terms. One may agree or disagree with his intentions, but one is rarely left confused as to what they are. This is not to imply that the Cleveland Orchestra has no shortcomings whatever; the rather thin and monochromatic sound of the strings, for instance, particularly the violins and cellos, prevents this section from being the peer of the others, in this respect at least.

The hushed buzzings of the Smetana Overture were enough to raise the hair on the stoniest heads; it is precisely the sort of composition that shows off both orchestra and maestro to best advantage. Howard Hanson has the sense to stick to his neoromantic guns, rather than venture into a pseudo-progressive, dissonant style completely alien to his temperament. The result, if not earthshaking, is at least, like its author, pleasant and colorful, which is more than can be said about much of the more daring new music.

Both the Brahms Symphony and the Beethoven Concerto were given the sturdy and dynamic readings we have come to expect from George Szell. Miss Morini, solemn and majestic, looked and played like a priestess ministering to her oracle. The art of music has no finer servant. A. M. K.

Boston Symphony Orchestra, Charles Munch, conductor, Feb. 12, E—It seems that the idea of "coexistence" has a much better chance in the program of a symphony concert than in the realities of world politics. This was once more conclusively demonstrated in the concrt under review. It began with Stravinsky's "Agon," a ballet for twelve dancers with choreography by Balanchine. It scored a marked success with the New York City Ballet. This reviewer has not seen the ballet and is, therefore, not in the position to assess the effect of Stravinsky's music when performed in the theater. But he assumes that its true meaning can be fully grasped only in connection with the choreography. The composer uses a large orchestra that includes mandolin, piano, xylophone, and castanets, the mandolin playing a very prominent role. Stravinsky goes back to seventeenth-century dance forms such as sarabande, gaillard, and bransle without using them in a neo-baroque manner, if you please. They offered him suggestions for a musical treatment in the pronounced twentieth-century style of Schönberg, Webern, and their serial technique. This idiom is communicated with a rich variety of orchestral sonorities, among which a quartet for mandolin, harp, violin, and violoncello is an outstanding feature. However, the music, as interesting as it is, seems to emanate coolness and asperity that probably are mitigated in connection with a stage performance. Mr. Munch, supported by the magnificent orchestra and particularly by the masterly handling of the mandolin part by Martin Hoherman, did his best to achieve a success for "Agon" in the concert hall. The reaction of the audience was lukewarm.

The audience was more favorably disposed to the two other works of contemporary composers, two pieces for alto saxophone with Marcel Mule, a 56-year-old Frenchman, as soloist. He played first a Concertino da camera by Jacques Ibert. The score calls for 11 accompanying instruments, 6 winds and 5 strings. Mr. Munch used a small string orchestra. Mr. Mule proved to be a superb player, who mastered the technical difficulties with ease and ingratiated the audience with his tender tone. The Concertino is of 1935 vintage; Henri Tomasi's "Ballad" was composed four years later. In contrast to Ibert, Tomasi uses a far richer instrumental palette by using a full orchestra with a large percussion section and harp. It consists of four sections (Andantino, Gigue, Tempo di Blues, Gigue) and displays a transparent setting. The use of a "popular English theme" and a ragtime dance tune assures a popular appeal that was effective even with the discriminating public of the Bostonians. The composition provides excellent opportunities (also a cadenza) for the soloist and Mr. Mule made the most of them. He had an outstanding success. The concert concluded with a superb

reading of Mendelssohn's "Italian" Symphony. J. B.

New York Philharmonic, Rafael Kubelik, conductor, Feb. 13, E—Let there be no doubt that this orchestra when inspired is a great musical instrument. Such inspiration was supplied by conductor Rafael Kubelik in the reading of Bartok's Concerto for Orchestra. This work is a *tour de force* for both orchestra and conductor, but it is much more than this; musically it is without a doubt one of the most provocative and profound works of our time. The individual orchestral instrumentalists responded individually with virtuoso playing, and when needed the whole ensemble responded as a single virtuoso instrument. In short, this was one of the most exciting and rewarding performances we have heard of the Bartok Concerto.

Performances of the Bach Suite No. 4 in D major, and the Beethoven Symphony No. 7 were not far behind in quality. After some moments of ragged ensemble playing in the Bach overture, the suite emerged a real gem of taste and majesty. The performance of the Beethoven Symphony had strength, color, and a fine poetic character. Mr. Kubelik completely captivated his audience, and judging from these three works one must consider him one of our finest contemporary conductors.

G. W.

Boston Symphony Orchestra, Charles Munch, conductor; **Marcel Mule,** saxophonist, Feb. 15, A—A suite of four numbers from Rameau's opera "Dardanus" served as a thoroughly satisfying introduction to this program. The "Entrée" was a thing of deep serenity and the "Rondeau du sommeil," one of glowing beauty. In this superb performance of Bruckner's Symphony No. 7, one's awareness of the composer's perhaps too often and too strongly emphasized lengthiness practically disappeared. "Linked sweetness long drawn out" describes passage after passage in this work. Mr. Munch and the orchestra made us conscious much more of the first than of the second part of this phrase. And conductor and players stirred the audience time and again in complete realizations of Bruckner's glorious climaxes.

Throughout his performance in Ibert's Chamber Concertino for Saxophone and Orchestra, Mr. Mule avoided the excessive throb that is the cause for much of the dislike of the saxophone. He made it a more than "respectable" instrument. It sang plaintively and joyously; it gave forth haunting *ppp* phrases. Exceptional purity of tone was evident in the unaccompanied bit at the beginning of the Larghetto, and equally exceptional virtuosity in ornamental passages. The artist deserved the ovation accorded him. C. G.

Don Cossack Chorus, Feb. 16, E—The weather which greeted this famous Cossack group on the occasion of their 26th Carnegie Hall appearance must have reminded them of their long abandoned homeland. The hostility of the elements did not, however, deter a large number of their enthusiastic supporters, and the warmth of their welcome was a distinct contrast to the frigid temperature outside the hall.

The qualities of this chorus, and the unqiue approach of their conductor, Serge Jaroff, to the music they perform is too well known by now to require any comment. The passage of time has wrought little change in their work. The wide dynamic range, from the softest whisper to the most outspoken fortissimo, and the extreme pitch range, from the high falsetto of the top tenors to the incredibly low tones that only Russian basses seem to be able to produce, are still the hallmark of the Don Cossacks. If an occasional high passage was a bit out of tune, or a bit harsh in tone quality, these were only momentary abberations from their usual standard.

As usual they opened with a group of selections from the rich liturgy of the Russian church; then followed two groups made up largely of traditional songs, many of them arranged by the conductor. There were some effective solo work by Messrs. Magnuschevsky, Bajanoff, Beresoff, Assur, Bolotine, Levchenko, Khardarki, Struve, Seifert, Tymczenko, and Reintam, and two Cossack dances by Messrs. Rechwi and Tavasieff. C. E.R.

The Philadelphia Orchestra, Paul Kletzki, conductor, Feb. 19, E—A very prominent member of the Philadelphia Orchestra asked by this reviewer about the impression Paul Kletzki made in rehearsals answered simply: "A master." This definite judgment was borne out fully in the concert. Paul Kletzki, 57, looks back on an extensive and successful career in Europe, Israel, Australia, and South America. He was born in Lodz, Poland and trained partly in Germany. He became a Swiss citizen. A long stay in Berlin when Wilhelm Furtwängler presided over the Philharmonic Orchestra had a strong impact on Kletzki's interpretive practice and convictions. He considers himself in a broad and spiritual sense a pupil of Furtwängler although his baton technique is far superior to that of the late German conductor. Two important facts influence Kletzki's interpretation. He was an orchestra musician (violinist), and he is a composer. Some of his works were programmed by Furtwängler.

As an artist Paul Kletzki is a personality of winning modesty. There is no mannerism or affectedness in his interpretations, only naturalness and cordiality. His baton technique is excellent. Directing his attention to projecting the melos with expressive clarity, he directs with paternal care the sections and instruments that carry the main voice and indicates with a quick move of the left hand other entries and secondary voices that come off with utmost precision.

The concert opened with Brahms' Symphony in E minor. Some listeners considered the tempo in the beginning somewhat slow. The tempo indication is "Allegro ma non troppo." This does not suggest the character of the music, which in this section is of decidedly elegiac quality. Elegy and fastness can hardly be reconciled, and if memory serves me right Arthur Nikisch also took a tempo that was rather on the slow side. Be that as it may, Kletzki succeeded convincingly in conveying the elegiac, lyrical, and dramatic elements of the movement. The orchestra produced a beautiful tone, noble in fortissimo passages and delicate sounding in the piano or pianissimo. Space prohibits entering into details of the interpretation of the other movements. The spiritual relationship of the Andante moderato to the opening movement guided Kletzki's appealing interpretation of the Andante. The Allegro giocoso was played with verve and fire and enrapturing sound. The virtues of both the conductor and orchestra were once more impressively in evidence in the grandiose finale. The performance was heartily acclaimed and the conductor took his bow not from the elevated podium but standing in the midst of the orchestra.

Arthur Honegger's Second Symphony for Strings and Trumpet, which followed, is studded with rhythmical and technical difficulties. The virtuosity of the Philadelphians enabled the conductor to convey with conviction the rich musical qualities of this original work, which in a routine performance easily loses it appeal. A magnificent rendition of Debussy's "La Mer,"

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which once more displayed the eminent musical leadership of the conductor and the tonal splendor of the orchestra, ingratiated the enthusiastic audience. We look forward to greeting Paul Kletzki again in the near future.

A closing comment on the program notes. Speaking of the last movement of the Brahms symphony, the commentator says that all variations "strictly adhere to the key of E minor. The effect is monumental." Thus the three variations in E major, which form the center of the movement, are elegantly wiped from the score. As a piece of perfect misinformation this "comment" is truly monumental. J. B.

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The Little Orchestra Society, Thomas Scherman, conductor, Feb. 19, E—Mr. Scherman and The Little Orchestra Society, along with a superb cast, gave a highly satisfactory performance of Mozart's "The Abduction from the Seraglio." It seems to this reviewer that Conductor Scherman has musically matured considerably in the last few years. His current performances maintain a high standard of quality.

The carefully chosen cast included sopranos Mattiwilda Dobbs and Pierrette Alarie, tenors Leopold Simoneau and Loren Driscoll, and bass-baritone Donald Gramm. John Brownlee's handling of the elaborate narration added stature to the whole production. It is difficult to select outstanding performances from the above for they all ranged from good to excellent. Miss Dobbs in the role of Constanza displayed a beautifully integrated and well controlled voice, although her diction was not always easily understood. Beautiful Pierrette Alarie was a delight as Blonda; some of her singing was exquisite. Perhaps the outstanding performance of the evening was that of Leopold Simoneau as Belmonte. This tenor has great taste and elegance of presentation; his sense of nuance is unique. Donald Gramm added good comedy and displayed excellent singing in the demanding role of Osmin. Loren Driscoll's voice (Pedrillo) is rather light when compared to others in the cast. Let it be said however that he has excellent diction and considerable taste.

We have only praise for the English translation supplied by George and Phyllis Mead, and we liked the clever rhyming narrative part. More and more this reviewer is aware of the merits of opera presentations in our own language. Our only qualification for opera in English is that the translation be adequate. The Mead translation in this case is excellent. G. W.

N. Y. Philharmonic, Franco Autori conductor; **Claudette Sorel,** pianist, Feb. 22, E—Highlight of this evening's concert was a scintillating performance of the MacDowell Piano Concerto No. 2 by pianist Claudette Sorel. Miss Sorel had a clear conception of the work and gave a most convincing performance. She has technique to burn, but more important she has a wonderful overall musical conception. It was a delight to hear her clean playing of this too often neglected early American work.

The concert opened with a performance of the "Dirge" from Edward MacDowell's "Indian Suite No. 2." This reading honored the memory of Mrs. Frederick T. Steinway, who had for many years served as a member of the Philharmonic's Board of Directors. There followed the New York premiere of Giannini's Symphony No. 2. Despite some pleasant moments the symphony is generally harmless and not very impressive music. The last half of the concert was given over to a performance of Manfredini's Sinfonia No. 10. This is delightful music. The best orchestral playing of the evening was a reading of Elgar's "Enigma Variations." This was likewise Mr. Autori's best reading of the evening. G. W.

Leonid Kogan, violinist, Feb. 23, E—Having established his stature as an eminent violinst with his interpretation of the Brahms Concerto with the Boston Symphony several weeks ago, Leonid Kogan returned to this city to give a recital that reaffirmed convincingly his great violinistic gifts and musicianship. Playing a Brahms sonata and an unaccompanied sonata by Bach in huge Carnegie Hall, any artist is faced with heavy odds. Works of intimate character, as in this instance Brahms' G major Sonata, Op. 78, and, to a greater degree, Bach's Sonata in C major, require an auditorium of modest dimensions. Yet Kogan completely disregarded the external circumstances and played as if he were in a home surrounded by a few friends.

With Andrei Mitnick as his partner Kogan played first the Brahms sonata, which the composer designated as sonata for piano and violin. The choice is very interesting, for this work comes from the same spiritual world and emotional frame of mind as the violin concerto. Kalbeck called the sonata a "longing praise song of the spring." That Kogan grasped fully the basic

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character of the sonata and approached it with gentleness and lyrical feeling became clear in the opening, which he projected with simplicity and strict observance of the composer's intentions. Brahms asked expressly for a m(ezza) v(oce). There were many arresting details, for example, the tender pizzicato passages, the transition to the tempo primo, and the episode preceding the coda. He brought out appealingly the poetic quality of the second movement and gave a thoughtful account of the finale.

Then he addressed himself to the Bach sonata, which not only abounds in technical difficulties, but also confronts the player with a great musical problem in the enormously extended fugue, which runs through 350-odd measures. One realized that Kogan had supremely conquered the violinistic complexities and was concerned only with the music. His delivery of the fugue was an outstanding achievement that held the audience spellbound.

After the intermission Andrei Mitnick joined the violinist in the performance of Prokofieff's first Sonata in F minor. Standing beside the pianist, as if to read the music from the piano part, Kogan made it clear he was playing not as a soloist but as a member of a team. Both artists showed convincingly their deep feeling for the music of their compatriot. With numerous virtuoso features, the Sonata formed an appropriate transition to the last section of the program. It provides both the violinist and the pianist with good opportunities to exhibit technical proficiency and musicianship. The dreamy mood of the andante was appealingly captured and the finale was played with verve and temperament. The last pieces offered were the "Havanaise" of Saint-Saens and the "Caprice Basque" by Sarasate. Although Kogan exposed his virtuosity effectively in these sure-fire items, this reviewer was a bit disturbed to notice a certain flatness in the high position on the E string. Kogan deviated here from the traditional interpretation of the French school. None the less it was grand playing. Kogan again proved his musicianship and seriousness in the choice of the encore. He played a simple arrangement of the moving flute solo from the second act of Gluck's "Orfeo." J. B.

N. Y. Philharmonic, Dimitri Mitropoulos, conductor; **Gold and Fizdale,** duo-pianists, Feb. 27, E—Two works were premiered by Mr. Mitropoulos this evening: Marc Blitzstein's new "King Lear" and Mendelssohn's Concerto for Two Pianos in A-flat, which has waited 134 years for its first performance in New York. The Blitzstein work is a portrait in sound of the soul of King Lear, revealing his inner struggles and personal development. It is a compelling score by a superb artist, well-constructed and brilliantly orchestrated. The Mendelssohn Concerto, on the other hand, is a breath of spring air, composed by a spirited, light-hearted, 15-year-old talent, unburdened by everyday struggles. In spite of its open appearance, it is a decidedly difficult virtuoso work. For Arthur Gold and Robert Fizdale, however, problems did not exist. Gold and Fizdale are among the finest duo-pianists in the field. Their rapport is extraordinary, and they bring to their performances the finest technical equipment and most sensitive approach. It took two pianos to compete with Mr. Mitropoulos at top volume and what emerged was not always Mendelssohn as we know him, but this cannot be blamed on the soloists. The program also included two chorale preludes by Bach in offensive arrangements by Schönberg and an amazingly listless performance of the atonalist's "Verklärte Nacht." D. A.

Jussi Bjoerling, Mar. 2, E—For the past twenty years Jussi Bjoerling has been the very paragon of lyric tenors. Today his voice is perhaps a bit heavier than it was in the past, but the incredible vocal mastery that was always his hallmark is still fully his. He has at his command every color of the vocal palette, every shade of dynamic intensity, and every note from the solid bottom register to the ringing top seems to come unerringly from the preceding one and to flow inevitably into the next one.

Mr. Bjoerling's interpretive method is one to be expected from an artist whose reputation was gained largely on the operatic stage. He does not seek for subtlety or profundity; he sings the notes accurately and with taste, chooses the appropriate dynamics and tone colors, and then pours over the whole thing the silver of his glorious voice. Obviously some music will suffer from this type of interpretation, but Mr. Bjoerling, who has never been noted for the reconditeness of his programming, wisely avoided any such works, and listed only songs that showed him at his magnificent best. He opened with the "Ingemisco" from Verdi's Requiem, then sang five Schubert songs, and closed the first half with Beethoven's "Adelaide," which he substituted for the listed "Lamento di Frederico." After the intermission he gave us Lenski's aria from "Eugene Onegin," three Scandinavian songs, "Lilac" and "In the Silence of the Night" by Rachmaninoff, and closed with "Nessun Dorma" from "Turandot." He interpolated encores as he went along, and after every group received an ovation from the packed auditorium. It was truly an evening of great singing, and every vocalist in New York should have been there to see how it was done. Frederick Schauwecker was the excellent accompanist. C. E. R.

Cleveland Orchestra, George Szell, conductor, Mar. 7, E—The Cleveland Orchestra's 3rd and final New York concert of the season was an all-Cleveland night, for highlighting the concert was Cleveland's brilliant young pianist Eunice Podis as soloist in the New York premiere of Peter Mennin's Concerto for Piano and Orchestra.

First, a consideration of the Mennin concerto. It is an effective audience piece, an ideal vehicle to display the pianist's technical virtuosity, and it is excitingly scored. But judging from a single hearing it is more than this. It is a good piece of music, something relatively rare among concertos

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by contemporary composers. The provocative first movement has sparkle, the second an almost impressionistic sheen, and the last is characterized by a demonic drive. The work is definitely a worth-while addition to the repertoire. Miss Podis was more than master of the demanding situation. She has technique, a big powerful tone, and a fine sense of nuance. It was clear that she had a complete understanding of the composer's intent.

A beautifully shaped and well-conceived reading of Mozart's Symphony No. 34 in C major opened the concert. Perfect ensemble playing and care for detail characterized the performance, especially in the exquisite Andante di molto movement. The last half of the program was given over to Schumann's Symphony No. 3 ("Rhenish") and Berlioz' Overture "The Roman Carnival." Perhaps some of the romantic exuberance inherent in the Schumann score was lacking but the overall effect was satisfying. The same remarkable accuracy in orchestral attacks and releases and for perfected ensemble playing — a trademark that we have learned to expect from Mr. Szell and the Cleveland — continued in evidence in the Schumann and Berlioz performances. G. W.

June Summers, composer-pianist, Mar. 12, E—An attractive young woman appeared in a dual role, playing her own piano concerto, "The Age of Love," with the Symphony of the Air conducted by Matti Holli. One hesitates to judge Miss Summers' talents by the rigid evaluation of a world premiere and a New York pianistic debut. She undoubtedly possesses the quality of her concerto's theme, designated as ". . . a courageous and fighting spirit. . . ." We wish sincerely that the delivery had equalled the intent. Miss Summers was ill-advised to subject her technical skill in performance and her gift for musical expression to unbiased opinion. That she has charm is unquestionable, but a pleasant, earnest delivery is not sufficient for success. This was a lost cause from the opening "Overture" to an uncompleted Suite based on the Finnish epic poem The Kalevala, ostensibly portraying in sound the creation of the world. The composer has ideas on a grand scale, for which currently her resources are inadequate. Composers Mozart and Beethoven were also on the program. M. C.

N. Y. Philharmonic, Dimitri Mitropoulos, conductor; **Glenn Gould,** pianist, Mar. 13, E—This season no one can accuse Mitropoulos of prosaic programming, but although we are pleased with his new-found freedom, some of his offerings are rather difficult to digest. This concert included a fugue that was not a fugue, a concerto that was transcribed, a symphony that was never finished, and a symphonic score that originally was part of a ballet.

The opening Prologo e Fuga by the Brazilian composer Camargo Guarnieri is a harmless work in spite of the loud noise it makes. Whether the fugue develops as one would suppose is almost impossible to tell without a score, for when the melodically complex, intricately syncopated lines are juxtaposed, they become undiscernable. The appearance of Glenn Gould as soloist in the Bach D minor Concerto (originally a violin score) and the Schönberg Concerto was a welcome relief. Gould is the 25-year-old Canadian pianist who since his recording of The Goldberg Variations a year ago has become one of the most sought after artists in the field. Once again he displayed his amazing command of the keyboard and uncanny rapport with both the baroque and atonal idioms. Mr. Gould spins a beautiful Bach line, but unfortunately Bach is not the Mitropoulos forte, although he literally attempted to make it so by leading a full orchestra at full strength and forcing the soloist to harden his tone in combating him. The Schönberg, on the other hand, received one of the best performances we have heard of this score.

Continuing the evening at a frenzied pitch, Mahler's incomplete Tenth Symphony was performed for the first time in New York. The two-movement work is lovely in its lyricism, boldly colored, and emotionally exhausting. Barber's excellent "Medea's Meditation and Dance of Vengeance" ended the program on an appropriate note of hysteria. Certainly a program should include works that are emotionally evocative, but this sort of programming is unfair both to composers and audience. When one is forced to feel so much, one eventually feels nothing at all. D. A.

TOWN HALL

Zoia Polewska, cellist, Feb. 9, A—Zoia Polewska presented an interesting and varied recital of works of Vivaldi, Tchaikovsky, Boccherini, Pizzetti, Bloch, and Alfano, with first New York performances of Max Springer's Adagio and Bagatelle, the "Pastoral and Reel" of Cyril Scott, and Lysenko's Gavotte from "Ukrainian Suite."

Miss Polewska, who has appeared frequently in Europe, the U. S., and Canada, was impressive as a sincere performer with a meticulous technique and as a sympathetic and imaginative musician. The natural singing beauty of her instrument, although not one of great depth, and the warmth and tonal coloring that she draws from its strings are at all times impressive. Miss Polewska's playing of the delightful four movements of the Vivaldi Sonata in E minor, the Tchaikovsky Variations on a Rococo Theme were outstanding examples of an afternoon's performance by a splendid artist. Nicholas Polewsky was the accompanist. L. C.

Joan Hammond, soprano, Feb. 10, E—Australian-born Joan Hammond, returning to the United States for her second concert tour of this country, was last heard here in 1949. Miss Hammond used her clear, long-ranged voice pleasantly, in a program that might have been termed "dated" had it not been for the merit of the songs and arias chosen, plus the soprano's artistry and luminous delivery. Her least effective number was the opening Beethoven "Ah, Perfido!", which did not lie so well for the voice. The second group established a delightful, nostalgic mood with the seldom-programmed (today) songs of Mussorgsky, Rachmaninoff, and Lisa's dramatic aria from Tchaikovsky's "Pique Dame"—these sung in Russian. The Hammond voice is large and somewhat penetrating for smaller halls; it should be finely telling in larger auditoriums and brilliant over an orchestra. Miss Hammond has the ability to float an alluring mezza-voce as disclosed in much of her work. (The "Songs of Grusnia" was hauntingly lovely.) In the Massenet aria from "Le Cid" and in the Bruch "Cross of Fire" Ave Maria, the dynamics frequently brought edginess into the higher medium of the vocal range. However, all Miss Hammond sang was well received. Ivor Newton, at the piano, shared in the enthusiastic approval of the large audience. M. C.

Regina Sarfaty, mezzo-soprano, Feb. 11, A — Already well-decorated with musical honors, Miss Regina Sarfaty arrived on the scene to make her debut in Town Hall. She is the winner of the Walter W. Naumburg Musical Foundation Award, the Florence Eaton Award, and the Max Dreyfus Scholarship; her performance here showed that she is most deserving of the honors and is well on her way to a fine vocal career. Miss Sarfaty has poise and great charm, as well as an extensive and sure technique. Her persuasive musicianship moved the audience — Pied Piper-style — right along with her.

Unusual and interesting to note is that Miss Sarfaty's program was well

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over average in difficulty, even for New York recitals. Even the most complex vocal line offered no problem to this young lady, though, and her ability to plow through such trying works was in itself quite admirable. Songs of Scarlatti and Pasquini were first, and five rarely programmed songs of Liszt followed. The former were a bit over-prepared and as a result were not particularly effective, whereas the Liszt group was sung dramatically and with great skill. Tremendously difficult works by Stravinsky ("Oedipus Rex": Jocasta's aria) and Ravel (Chansons madécasses") clearly proved why Miss Sarfaty possesses so many musical merits. Her interpretations were strong and vivid, and her vocal abilities left little to be desired. An American group, comprised of short works by Samuel Barber, Paul Bowles, Irving Fine, Claire Mann, and Ned Rorem, closed her program; all were perfectly beautiful.

David Stimer was the afternoon's able accompanist, and Julius Baker, flutist, and Bernard Greenhouse, cellist, assisted during the Ravel. R. H.

Bach Aria Group, Feb. 12, E—The Bach Aria Group, William H. Scheide, director, presented its third concert of the current season under the highly effective conducting of Frank Brieff. The soloists were Elena Nikolaidi, contralto (guest), Eileen Farrell, soprano, Jan Peerce, tenor, Norman Farrow, bass-baritone, Julius Baker, flute, Robert Bloom, oboe d'amore, Bernard Greenhouse, cello, Maurice Wilk, violin. Paul Ulanowsky was at the piano, and the orchestra and Columbus Boys Choir, Donald Bryant, director, of Princeton, N. J., played an important role in the evening's proceedings.

The interesting program consisted of the Bach Cantatas 10 and 108, a group of arias from Cantatas 115, 78, 99, and St. Matthew Passion, concluding with Cantata 8. An outstanding feature of the evening was the singing of the Columbus Boys Choir; the ensemble's execution was marked throughout by meticulous precision, well-balanced parts, fine musicianship, and admirable tonal quality. Miss Farrell's performance was, as usual, impressive, both vocally and interpretively, while Miss Nikolaidi and Messrs. Peerce and Farrow gave genuine pleasure to the audience in the projection of their respective roles in Cantatas 8, 10, and 108.

This was another Bach evening of musical value and significant presentation. L. C.

Muriel Rahn, soprano, Feb. 16, E—Weather and other conditions militated against a complete success of the interesting program compiled by Muriel Rahn, who in other hearings has established a reputation for artistic projection of unusual song material. We caught an abbreviated announcement indicating that the soprano was not in best voice. This was born out by some roughness in what is usually a luminous, exciting vocal timbre. Miss Rahn began with Bach and Purcell airs, respectively re-edited by Francis Rogers and Benjamin Britten, concluding her first group with the Gluck "Divinitas du Styx," from "Alceste," in which she had the accompaniment of the Margaret Bonds Chamber Music Ensemble playing fluently but with insufficient support for the vocalist. Paul Meyer took over the assisting piano parts for the rest of the long song list. Miss Rahn ran into difficulties in her Hugo Wolf lieder but sang effectively in the Franck and Poulenc numbers and was dramatically telling in the "Salomé" excerpt. After the intermission and the three lovely spirituals, the soprano listed items of frankly popular appeal ranging from Hit Parade tunes to Revueltas' "Canto de una muchacha Negro," the Meyerowitz Ave Maria (one of Miss Rahn's former triumphs was in this composer's score "The Barrier"), a timely tribute in Raphling's "Lincoln Monument," and Margaret Bonds' "The Negro speaks of Rivers." While there was some strain apparent in the high register, the middle and low range of the Rahn voice disclosed an innate beauty throughout the recital. M. C.

Clarion Concerts, Newell Jenkins, conductor, Feb. 13, E—If the first evening of the Clarion Concerts series is any indication of what is to come, music lovers have a rare treat in store. This concert, under the direction of Newell Jenkins, was distinguished on all counts. It is through Mr. Jenkins' devoted efforts in musicological research that much of the music presented on this program has been resurrected for performance. Mr. Jenkins offered more than just a group of exquisite musical antiques. He presented a new attitude towards a musical style. The baroque era is one that is held reverently at a distance by many listeners, to be approached only with solemn face and serious mind. On the contrary, Mr. Jenkins introduced Vivaldi, Scarlatti, Telemann, Durante, and Brunetti as human beings, great composers it's true, but capable of humor and warmth as well as cerebration.

Clarion Concerts opened its series of three concerts devoted to 18th-century masterworks at Town Hall on Feb. 13. In rehearsal, l. to r., ALBERT FULLER, *harpsichordist,* ADELE ADDISON, *soprano,* RUSSELL OBERLIN, *countertenor, and* NEWELL JENKINS, *conductor.*

Three of the five works were listed on the program as New York premieres. The most impressive of them was "Serenata a Due—Clori e Zeffiro" by Scarlatti, which was uncovered in Marburg, Germany. Russell Oberlin and Adele Addison were the outstanding soloists who gave a stunning display of vocal technique, poetic feeling, and intense musicality. In Naples Mr. Jenkins came across Durante's Concerto titled "La Pazzia." It is a witty, lyrical, and completely delightful score with a first movement that depicts "the insanity of a viola player who will not play with the rest of the orchestra." Brunetti's Symphony in G, No. 22, which was discovered in Washington's Library of Congress, was also skillfully devised and glowed with warmth and lyricism. Mr. Jenkins conducted with the authority and enthusiasm of one who is thoroughly familiar with the style and whose love for its elegant beauty is highly contagious. Although his basic approach is that of a scholar, he directed with the broad romantic sweep so essential

The Bach Aria Group, William H. Scheide, director, presented the final concert of this season's series at Town Hall on Feb. 12, when Elena Nikolaidi and the Columbus Boy Choir joined the group for its program. In rehearsal, left to right, ELENA NIKOLAIDI, *contralto,* NORMAN FARROW, *bass-baritone,* BERNARD GREENHOUSE, *cellist, and* PAUL ULANOWSKY, *pianist.*

to the Italian baroque. It was well controlled and essentially clean, especially surprising when one considers that orchestras of this sort are assembled by the "who happens to be free at the time" system. The program also included Vivaldi's Concerto in F major for two oboes, bassoon, two horns, violin, and orchestra and Telemann's Overture in C major. D. A.

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The American Concert Choir and Orchestra, Margaret Hillis, conductor, Feb. 19, E—One can always rely upon the American Concert Choir and Orchestra to present a thoroughly stimulating concert, for Margaret Hillis is one of the most discerning program planners and chooses her performers with the same judicious flair. This evening Miss Hillis ran the gamut of musical fare from Purcell's "Ode on St. Cecilia's Day" to a group of twelvetone madrigals and "Vocalise" by Erich Kahn, ending with the capricious "Renard" by Stravinsky. The superb soloists were Adele Addison, soprano, Florence Kopleff, contralto, Charles Bressler and John McCollum, tenors, Russell Oberlin, countertenor, Frederick Fuller, baritone, Andrew Foldi, bass, Kenneth Smith, bass-baritone, and Albert Fuller, harpsichordist.

"Ode on St. Cecilia's Day" is an entirely irresistable vocal tribute to the legendary patroness of music. Created by Henry Purcell, one of the greatest composers England has produced, it is vocal writing of a caliber rarely encountered. The spontaneity of the exquisite, free-flowing melodic lines is possible only because they are so carefully devised. In this performance, the soloists displayed their complete rapport with the style, enhancing the impression of improvisation. Stravinsky's "Renard" was another thorough delight, what with rooster crowing, hen cackling, and soloists who marched on and off stage, undoubtedly enjoying themselves every bit as much as did their chuckling, enchanted audience. We must disagree with Miss Hillis, however, in her enthusiasm for the atonal Kahn works (in her zeal she performed them twice), for though Kahn is a skillful writer, to this listener his ideas even when appealing are not extremely fertile and grow dry and diffuse in development. D. A.

Mary Louise Brown, pianist, Feb. 20, E—Mary Louise Brown has concertized extensively throughout the eastern United States and Europe. This evening marked her first recital in New York. Miss Brown's program was quite demanding, including the Sonata in A major by K.P.E. Bach, Sonata in E major, Op. 109 by Beethoven, the Third Sonata, Op. 28 by Prokofieff, Variations on an Original Theme, Op. 21, No. 1 in D major, by Brahms, and a group of Chopin works. Miss Brown is intensely musical, and she projects with impact this devotion to her art. Her Chopin and Prokofieff interpretations especially were warm and vibrant. Unfortunately Miss Brown's technical resources were not at their best this evening and hindered her in achieving the full measure of her musical ideas. D. A.

Lola Benda, violinist, Feb. 21, E—Lola Benda, Swiss violinist, after concerts in Europe and South America made her New York debut this evening in Town Hall, performing Brahms' Sonata No. 3 in D minor, Op. 108, portions of Bach's unaccompanied Sonata No. 3 in E major, Mendelssohn's Concerto in E minor, Op. 64, and a group of shorter works.

Consistently competent and often technically impressive, the concert was somewhat disturbed by mannerisms. An audible one was a habit of touching an open string before stopping it, especially in fast runs. Her intonation was crisp and confident, and Miss Benda was never guilty of altering a pitch once it had sounded, even if it were somewhat inaccurate. A second mannerism was purely visual. Miss Benda's bow-arm—indeed, her entire posture and evidently even her attitude—was exceedingly taut; her ability to play rapid passages seemed incongruously amazing. We could not help thinking that a relaxation of her stiffness and intensity would have carried her to a high level indeed. As it was, the best of her playing left the listener unimpressed.

Miss Benda's piano accompanist was a proficient and sympathetic young man who was typographically anonymous. J. L. B.

American Opera Society, "The Coronation of Poppea," Feb. 25, E—Each and every performance staged by Allen Sven Oxenberg, Arnold Gamson, and their cohorts is an occasion for rejoicing. One may not agree 100% with the editing of elder and debatable scores; there may be moments of too "precious" presentation, too "fancy" touches, but these are matters of personal taste. Not to be dogmatic, the enlivening revival of lost or neglected masterworks that current audiences otherwise would not have the opportunity of hearing is, musically, an invaluable contribution.

The editing and projection should be considered from the viewpoint of efficacy and texture, undeniably lovely in quality and impeccable in taste if one considers the necessity of establishing reasonable continuity in a version half concert, half indicated geste. It was evident that much thought had gone into the choice of cast: in order of appearance, Donald Gramm, vocally and histrionically fine, as Ottone; Frank Poretta and Glade Peterson, the two guards, keeping excellently within the picture and music of the Monteverdi score; Leontyne Price as Poppea, using her exceptional voice with soaring ease and telling climax, although in her subtle singing she did not convey the raw cruelty of the scheming favorite. Robert Rounseville was vocally dominating in his assignment as Nero. The tenor has a way of carelessly tossing out clearly enunciated phrases in an almost flippant manner that sometimes evokes effects undesired by the librettist. We have noted this in other performances. Mariquita Moll, gorgeous in appearance, using her "coin" profile pictorially and bearing herself with imperial grace did not have a good singing evening. I quite loved Sarah Fleming, the Drusilla, and Judith Raskin, the Lady-in-waiting. Their sweet, high voices and youthful charm

made each scene delightful. Ezio Flagello was an impressive Seneca. His difficult numbers were delivered with lustrous tone, although on this evening he evidenced less of the resonant focus than in previous hearings. Florence Kopleff, as Arnalda, also sang with velvet tone, held down possibly too much, but winning for her exquisite solo aria a round of applause. Lawrence Chelsi was the other Guard and, according to an inserted note, Loren Driscoll was the sprightly smooth-voiced Page, telling in his scene with Miss Raskin. Gamson conducted with genuine authority and held the fluctuations of his forces adequately in line. The setup of orchestra, and cast requires a strong almost rigid beat, which was released when permissable into fluid elegance in style and control.

A considered opinion of the Monteverdi opera would summarize arias and ensembles as glorious in form and content, demanding vocal prowess and unflagging technical skill. Since the final product has been realized arbitrarily from surviving fragments, with, mainly, figured bass indications of composer intention, the working out of the score is masterly. The English version of the libretto carried the motivation of plot adequately, although it lacked the alluring poetry of the music and at times went trivially against an indicated climax. The strength of the performance was in the conducting, the vocal flair, and the blend of instrumental and choral work. This last was provided by the fine group expertly trained by Margaret Hillis. M. C.

Mary Barbara Williamson, contralto, Feb. 26, E—Mary Barbara Williamson, young luscious-voiced singer with a personality that sparkles across the footlights, made an excellent impression in this first Town Hall appearance. Her lengthy program, beginning with classic Purcell and Mozart airs, plus an anonymous "Ave Maria Zart," held moments of fluent beauty and indicated understanding of text and smooth handling of phrasing. The lieder brought contrasts of shading and vocal color, especially in the Hugo Wolf group, although there was much to admire in the delivery of the Zwei Gesänge of Brahms. For us the recital slumped in merit with the mediocre songs in English, pleasant and well sung, but not maintaining the standards of the rest of the list. Several of these English songs were charming and atmospheric but seemed too much the "ballad concert" type. The telling Spanish songs were somewhat of this unimportant style but had the advantage of climactic emotional moments. The interesting concluding group presented the Canteloube songs from "Chants d'Auvergne." Stewart Wille was a welcomed accompanist. M. C.

Clarion Concerts, Feb. 27, E—Regardless of the merits of the music or its performance, the kind of program offered by the Clarion Concerts is always a welcome change from the run of the mill assortment of "standard" works that make up the bulk of our concert fare. They feature neglected but not obscure works of the past and illustrate a profusion of styles in earlier eras that has often been obscured by the works of a few great masters. On this occasion the music, drawn exclusively from the eighteenth century, embraced tendencies as divergent as those of Italian pre-classicism (in a G major Symphony by Sammartini), high baroque concerto style (F major Concerto Grosso by Locatelli), and German "Empfindsamkeit" (C.P.E. Bach Harpsichord Concerto in G minor), as well as works by French and Italian classicists (Cambini, Symphonie Concertante; Louis Charles Ragué, Symphony in D minor).

The Locatelli concerto is a characteristic work, composed with evident authority. Although virile in effect, it is essentially indistinguishable from innumerable contemporary examples of its genre. The Cambini can boast of an Italian flair for smooth cantilena, as well as considerable brilliance in the virtuoso solo passages, but it fails to weld its myriad motives into a comprehensive unity. The Ragué Symphony, robust and diverting enough in its orchestral writing, breaks down ludicrously in the development sections, reducing itself to a barren and mechanical series of modulations.

By far the most deserving and enjoyable items were the Sammartini Symphony, volatile, exciting, capable of Handelian solemnity (in the "Grave" introduction to the sparkling and whimsical Finale), and the Bach Concerto, which, especially in the romantic slow movement, proved again that although the son created in an atmosphere entirely different from that of the father, he was not far behind in terms of sincerity and depth of expression.

As for the performances, including those of Albert Fuller, Harry Shulman, and Robert Cole, as harpsichord, oboe, and bassoon soloists, respectively, as well as the chamber orchestra itself, if they did not exude refinement, they were at least spirited; although conductor Newell Jenkins does not meserize us with his baton technique, he lends an air of devoted zeal to the proceedings that adds considerably to the appeal. A. M. K.

Gregory Bemko, cellist, Feb. 28, E—This young, New York-born cellist has not yet conquered all of the problems that his instrument presents. He does produce on occasion a big, rich, velvety tone, and his fidelity to pitch was usually commendable, but rapid passages, and particularly ascending scales, gave him considerable difficulty.

His program was well chosen: a Haydn Divertimento, Beethoven's Sonata Op. 69, Fantasiestücke by Schumann, Tchaikovsky's Variations on a Rococo Theme, a Dvorak rondo, Fauré's Elegie (dedicated by Mr. Bemko to the memory of his first teacher and of Mr. John Evans), and a Ukrainian Fantasy by Kougell. In

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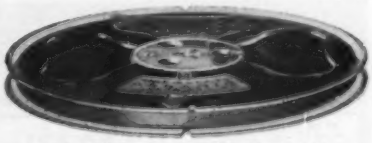

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spite of his ability to produce a big tone Mr. Bemko plays a great part of the time in a rather subdued manner. For this reason he lost a good deal of the strength that one associates with the faster Beethoven movements. He did his best playing in the slower Schumann pieces and in the Fauré. William Cerny was the competent and discreet accompanist.

C. E. R.

Virtuosi di Roma, led by **Renato Fasano,** Mar. 1, E—Once more they came, played, and conquered. There was hearty applause when the twelve men and their leader filed out on the stage. Renato Fasano, who formed the group in poverty-stricken post-war Italy, is neither in appearance nor in his motions a power-conscious musical condottiere. He performs his task as the *primus inter pares,* the first among equals. He is not a glamorous commander or a calculating showman but officiates as an *animatore,* an animating leader who considers himself a member of the unit.

The program listed the offerings as "Instrumental Italian Music of the Sixteenth and Seventeenth Centuries." Passing over the linguistic outrage, we wonder who is responsible for this historical misinformation. For all compositions played originated or were published in the early eighteenth century, which is the *settecento* to the Italians. More attention should be paid to the editing of the programs of outstanding artistic events. And outstanding it was.

Except for the fourth Concerto Grosso by Arcangelo Corelli (Op. 6) and an Oboe Concerto by Tommaso Albinoni the program included only works (6) of the amazing Antonio Vivaldi. The Corelli piece displays in the first movements the quality of the *concerto da chiesa* and in the later movements elements of the *concerto da camera.* The interpretation, with Franco Gulli and Edmondo Malanotte as concertino violinists and Benedetto Mazzacurati as cellist, lived up fully to this dualism. Albinoni's Concerto for Oboe in D minor found an excellent and sensitive interpreter in Renato Zanfini. The piece was played without cembalo. As on numerous other occasions this reviewer noticed again a somewhat too gentle treatment of the cembalo as continuo instrument. It has a very important function but was disappointingly inaudible.

Franco Gulli was again the soloist in the Vivaldi Concerto in D minor, "Il cimento dell' armonia e dell' invenzione," published as Op. 8. He played with perfect sense of style and feeling for the lyrical mood of the slow movement. The flexibility of the accompaniment is one of the outstanding accomplishments of the group. Next was the D minor Concerto for two Violins, No. 11 of Op. 3 ("L' estro armonico"), not No. 10 as the program wrongly stated. This is the beautiful piece that transcribed by Johann Sebastian Bach for organ became famous as a work of Wilhelm Friedemann Bach. The Virtuosi di Roma used the original edition (Amsterdam 1712), with Luigi Ferro and Edmondo Malanotte as concertino violinists. The latter was also soloist in "La tempesta di mare" (Opus 8, No. 5), which is one of the weaker creations of the Prete rosso. Luigi Ferro was a sensitive interpreter of the E major Concerto, called "Il riposo," which was played with an extraordinary tonal balance and bewitching sound. Two of the most charming and pleasing Vivaldi creations, the "Concerto alla rustica" and one in A major (Comp. Ed. Vol. 8), concluded the program.

To the string player who is familiar with baroque music the performances provided once more a very interesting, highly instructive, and most rewarding experience. The precision, the delivery of lyrical passages, the exactness of bowing, the sounding piano and pianissimo, and the building up of crescendos were amazing and a delight to the ear. We heard six consecutive works by Antonio Vivaldi without becoming tired or even slightly indifferent. The enthusiasm of the audience knew no bounds. No wonder the diversity of this music and its imagery is completely absorbing as interpreted and performed by this amazing ensemble of the Virtuosi di Roma.

J. B.

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John Corigliano, violinist, Mar. 3, E —New York audiences have become accustomed to the profile of John Corigliano on the concert stage, but rarely does one see this gifted concertmaster of the Philharmonic playing without the other hundred members of the orchestra close by. However, we'll be willing to bet that more solo recitals by Mr. Corigliano and his excellent accompanist Heida Hermanns will be coming along. It is such a pleasure to attend a performance done solely for the music and for the sheer beauty of the score. Absent from this duo's ensemble was an attempt to show off a display of technique or anything related to a cold, hard, or dry tone. Every moment of their musical offering had taste, meaning, and the magic of beautiful sound.

The melodious sections of the Brahms Sonata in G major, Op. 78, and the Prokofieff Sonata in D major, Op. 94, were played singingly and lyrically, whereas the more excited movements had spirit and élan. The "Poème Mystique" of Bloch and the Sonata in E-flat major, Op. 18, of Strauss following intermission further proved this pair's mutual admiration society. One came away from this concert feeling that the real crux of the music had been reached. R. H.

Jennie Tourel, mezzo-soprano, Mar. 5, E —The first Wednesday night of March each year has become a kind of ritual with lovers of the finest music, for it is the annual New York appearance of the first lady of song, Jennie Tourel. Her devotees gather to be saturated in the musical experience that only she can offer, and the result can best be summed up in the words spoken to her from someone in the balcony at this concert just before an encore, "We all love you so." Rumor had it a few seasons ago that the great Tourel was beginning to lose a few of her vocal attractions, but (as rumors usually go), this program proved otherwise. Miss Tourel has never sounded more beautiful; on the contrary, as time goes on, her voice takes on an even richer quality.

Tonight's program was typical—songs in groups covering several languages, styles, and periods. Always her sensitive musical fluency to all three delights, amazes, and completely satisfies even the most exacting musician. This radiant lady walked regally onto the stage wearing a magnificent golden gown, graciously acknowledged the warm reception from her audiance, and offered "From Rosie Bow'rs" of Purcell and six songs from the "Spanisches Liederbuch" by Hugo Wolf. Her control in making each slight change meaningful and vital is such that her manner actually teaches her hearers the how-and-why to appreciate it. George Mester conducted a well-planned performance of "Die Junge Magd" of Hindemith, but although both Miss Tourel and the instrumental ensemble executed the score admirably, the work did little to enhance Miss Tourel's voice.

Everyone knows that Jennie Tourel and French music have been wed for years, and the vows are confirmed annually when she sings her French group. Songs by Chausson, Poulenc, and Chabrier were offered, and may it be said that the taper of her high F-sharp during Berlioz' "L'Absence" was as if F-sharp, never to be heard again, was being sung most beautifully of all for the last time. Her devotion to Russian works, tonight Balakirev, Tchaikovsky, and Gretchaninoff, brings out a tenderness and love along with great vitality. She listens always to her voice to make it do exactly as she wishes.

Music fairly glistens in its place among the arts when fortunate enough to be sung by such an artist as Jennie Tourel. R. H.

Natalie Burgess, soprano, Mar. 9, A—In her second Town Hall recital of this season Miss Burgess confirmed to a great extent the impression she made at her first appearance. The same assets were very much in evidence and, unfortunately, the same drawbacks. She has adopted a constricted vocal production that prevents her using her top register with any freedom and results in an edgy, strident tone throughout the upper range — and often in the middle register as well. This is partciularly unfortunate, because aside from this real problem this young soprano appears to have all of the qualities needed to produce a truly first-rate lyric artist: her voice is basically a fine instrument; she is musical and intelligent in her interpretations; she has obviously been serious in her preparation; and she has a charming platform manner. It would be a pity if so fine a talent were not to develop to the fullest possible extent.

Miss Burgess listed songs by Scarlatti, Haydn, Monsigny, Bach, Handel, Leroux, Georges, Brahms, Arne, two songs of the Hebrides arranged by Fraser, and a first performance of a song by Jane Burgess (in the style of "Lo, Hear the gentle Lark"). Paul Berl was an excellent accompanist, and Samuel Baron a very competent flutist. C. E. R.

CARNEGIE RECITAL HALL

The Tichman Trio, Feb. 17, E—An ensemble of fine instrumentalists in an invigorating program introduced three artists in a superlative musicianly and tonal blend. With Herbert Tichman, clarinet, Ruth Tichman, piano, Alexander Kouguell, cello, skillfully

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facile in varying styles of composition and interpretively astute, the evening was an auspicious occasion for lovers of the trio form, in fact for all listeners who appreciate delectable sound. Opening with the Beethoven Trio in B-flat major, sonorously projected, the Tichman group broke into the rhythmic dynamics of Max Bruch in three pieces from Op. 83. The first New York performance of Trio by Karl-Birger Blomdahl brought a darkly brooding, almost morose atmosphere into the program, alleviated somewhat by the interesting, well-devised contrapuntal pattern. Marked at the opening and ending portions "tranquillo," the Trio moved with balanced, carefully considered pace, except for the sharply acrid scherzo, which seemed foreign to the continuity and thematic design. Climactic as contrast, it necessitated an adjustment in mood suddenly overly-acute and cutting to a disturbing degree. This is one of those works requiring, for this reporter, a second consideration. It was therefore both relaxing and pleasurable to return to the A minor Trio of Brahms. Splendidly assured in the whole program, the Tichman Trio can be welcomed as an asset to the recital field. M. C.

Ruth Lakeway, soprano, Feb. 18, E—For her New York debut Miss Lakeway assembled an interesting and unusual program, which included songs by Vivaldi, Scarlatti, Rossini, Bellini, Verdi, Schubert, Hugo Wolf, Fauré, Poulenc, Koch, Griffes, Casella, Respighi, Pizzetti, and Davico. As an interpreter Miss Lakeway is sensitive and intelligent. She is able to differentiate between the various styles represented on her program, and obviously knows what she is doing.

In the middle and lower registers her voice is of good quality, although at times the top notes don't flower out as one might wish, a defect that kept Wolf's "Elfenlied" a bit below the high standard of the rest of the evening. She was particularly convincing in Poulenc's "Trois Poèmes de LaLanne." John Koch was the able accompanist, and contributed three pleasant settings to Shakespeare lyrics. C. E. R.

Alice Esty, soprano, Feb. 21, E—Alice Esty presented a well-prepared and interesting recital program that included a group of six short English songs by Peter Warlock; "Le Travail du Peintre" of Francis Poulenc; "Two Songs between Two Waltzes" by Vittorio Rieti; three troubadour songs, three songs taken from the "Catalogue des Fleurs," "Chant de Nourrice" from Poèmes Juifs," and "Mon Histoire" from "Chansons de Négresse," all by Darius Milhaud. Some of the songs were written expressly for the singer and were first performances. The program annotations were of a high order.

Miss Esty possesses a light soprano voice of moderate range, with an ingratiating quality throughout the medium reaches. On stage she is poised and gracious and at all times projects a seriousness and intelligence of purpose. The Warlock group, with texts by Old English and anonymous poets, was sung in simple style and lilting gracefulness. Miss Esty's delivery of the various Milhaud songs constituted the highlight of the evening's performance, vocally and otherwise, and her smooth singing of the romantic "Trois Chansons de Troubadour" was in excellent taste and of sensitive textual insight. Her deeply expressive interpretation of the "Song of the Nurse" was quietly eloquent of the longings of the Jewish race.

David Stimer, at the piano, was an effective (although at times a heavy-handed) supporting artist. M. C.

The Montreal String Quartet, Feb. 23, A—As far as I know, the Montreal Quartet's New York debut was also the first instance of a Canadian quartet visiting New York. Considering the solid attainments of these players, Canada seems to have a wealth of performing material of high competence not, as yet, heard in these parts. This group is comprised of Hyman Bress and Mildred Goodman (violins), Otto Joachim (viola), and Walter Joachim (cello). The ensemble sound is generally clean and the intonation perfect.

The program opened with a smooth, impersonal reading of Haydn's Quartet in E-flat, Op. 64, No. 6, in which Mr. Bress' clear tone sailed somewhat disproportionately above the other players. The charming work could have used a bit more humor. Beethoven's Op. 18, No. 2, was another example of smooth playing; here the group sounded less like one violin with three obliggato strings, and a reading of spirit and tonal polish resulted. Brahms' mighty C minor Quartet, Op. 51, No. 1, concluded the program. The interpretation of this supercharged score was exciting, although Mr. Bress sometimes set a pace so furious that his partners had a bit of trouble keeping up with him. H. G.

The Contemporary Chamber Ensemble, Feb. 24, E—The Contemporary Chamber Ensemble is one of the most versatile and talented groups to come along in some time. It is composed of a group of hand-picked, enthusiastic young artists in a setup that is entirely ingenious. With two violins, viola, cello, bass, flute, oboe, clarinet, French horn, bassoon, piano, soprano, contralto, tenor, and bass to choose from and to use in varied combinations, their repertoire is virtually unlimited. This initial program opened with Vivaldi's captivating Trio Sonata in G minor, which immediately revealed the virtuoso abilities of the players and set a strict pace for the evening.

The two contemporary works, Calabro's String Quartet No. 1 and Berger's Duo for Oboe and Clarinet, were excellent choices. The Calabro quartet, a tightly knit, well-wrought work of quasi-Bartok intentions, received the kind of exciting performance that is possible only when the performers have a complete grasp of an idiom. The delightful Berger Duo also was expertly played by Ronald Roseman, oboist, and Stanley Walden, clarinetist. This work was a high point of the program. The program also included Two Duets for Soprano and Alto by Bach and the Beethoven Septet in E-flat, Op. 20. The other excellent players were Seymour Wakschal and Seymour Rubinstein, violinists, George Mester, violinist, Evalyn Steinbock, cellist, Israel Borouchoff, flutist, Ralph Froelich, French hornist, Gilbert Kalish, pianist, Adele Milhendler, soprano, and Nancy Hall, contralto. D. A.

The Harpsichord Music Society, Mar. 3, E—The third and final concert of the season by this group included works from the baroque and from the twentieth century, under the direction of harpsichordist Sylvia Marlowe, the Society's founder. Purcell's "Golden" Sonata, in which Miss Marlowe was assisted by violinists Isadore Cohen and Fred Manzella and cellist Daniel Saidenberg, was played with infectious enthusiasm. I found Ben Weber's Serenade (Op. 39) an interesting contemporary exploitation of the harpsichord's sonorities, as blended with flute, oboe, cello, and clarinet, but hardly very interesting aside from its unconventional scoring. Falla's Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello treats the harpsichord as a modern instrument; the work is much too long for the slender ideas stated, although Miss Marlowe's incredible fa-

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cility with her instrument was a constant source of amazement. Couperin's charming "L'Apotheose de Corelli" was excellently played by the ensemble. The program concluded with Vittorio Rieti's Partita for Flute, Oboe, String Quartet and Harpsichord. H. G.

Helen Hunter, soprano, Mar. 4, E—One's first impression of Miss Hunter's singing is that the young soprano has a voice of pristine clarity, wide-ranged and soaring in quality. It is a beautiful instrument that is used for the most part with understanding; its emotional impact makes the projection alluring despite some constriction in soft, high passages. It is believable that this tightness, which produced a slightly wiry tone and a stiffened legato, will be eliminated by further experience in recital singing. She has many gifts, including, apparently, a good mind and a willingness to work out her few problems. We are enthusiastic over this young artist, not alone for the potential of the voice but also for her excellent choice of program material and her talent for "communication." Accompanied by Carroll Hollister, who played marvelously, and with Harry Smyles effective in oboe obbligato, Miss Hunter opened with Bach and Handel airs, evidencing an ability to sing florid music in its correct, non "coloratura" fashion. Miss Hunter was bothered at times during her fine Schubert, Wolf, and Strauss lieder, not by interpretive values but a slight lack in technical vocal response. This also hampered her to some extent in the nuances of the Debussy. But on reaching the Turina "Poema en forma de Canciones," the singer disclosed the full beauty and color of her voice, subtly spinning the phrases and sending out golden heights of lustrous timbre. In her English group marked by superlative enunciation, she offered good songs by Nordoff, Dougherty, and Barber. M. C.

PHOENIX THEATRE

"The Transposed Heads," Feb. 10, E—The Phoenix Theatre, under the auspices of the Contemporary Music Society, presented Chandler Cowles' production of "The Transposed Heads," an opera by Peggy Glanville-Hicks from a story by Thomas Mann. This was the first New York production of this new work.

As realistic drama the story is a little ridiculous, and certainly far removed from contemporary American experience. The symbolism and metaphysical discourses that must lift the Mann novella out of the realistic and above the ridiculous do not come across in the theatre. We are not at all prepared, as Occidentals, for the suicide of the young husband in a fit of religious ecstasy. The low comedy aspects of the goddess Kali and of the Guru must have had some raison d'être in the original Mann book, but in the opera they are merely incongruities.

Musically there were some stirring moments, and some lovely melodies, but here again there were difficulties. First of all, in spite of Miss Glanville-Hicks' eschewment of harmonic devices there was plenty of harmony, both implied and actual, and it was all occidental. Some of the tunes sounded Hindu, and some sounded operatic, which is fine, so far. But others sounded like an Ozark square dance, or a snatch of jazz, or an English folk song. All in all I don't think the twain met here.

Generally speaking the production did justice to the work. The decor was a wonderful lesson in how to achieve artistic results with limited means. Bill Butler's staging matched the decor. Loren Driscoll as the young husband has a rather odd quality of voice, but not a disagreeable one. Peter Binder as the friend and Maria Ferriero as the girl were both excellent vocally. Raimonda Orselli was an effective wedding dancer, and I don't know what else Peggy Wood or Robinson Stone could have done with the Goddess and the Guru. Carlos Surinach, the conductor, coordinated the musical proceedings completely and with spirit. In general, the diction was not as good as it might have been, and at times the orchestra covered the voices, a phenomenon that might have been due to the fact that the Phoenix has no orchestra pit. C. E. R.

GRACE RAINEY ROGERS AUDITORIUM

Betty-Jean Hagen, violinist, Feb. 14, E—Assisted by David Garvey, pianist, Miss Hagen played a Sonata in G minor by Handel, an Adagio in E and the C major Rondo of Mozart, the Brahms D minor Sonata, the Schubert A major Duo, and the Bartok Rhapsody No. 1.

Perhaps the most striking asset that young and attractive Miss Hagen possesses as a performer is the sweet, opulent tone she consistently produces. In general, she plays with agility and precision and gives the impression of well-schooled musicianship. These qualities were most in evidence in the Bartok Rhapsody.

However, there were a number of disappointing aspects to her recital. The beauty of her tone leads one to hope that the other elements in her performances will be equally rewarding. But, entirely aside from certain technical imperfections, as in string crossings or in homogeneity of tone, other things, such as a tendency towards impulsive rushing, a monotonous sameness in the shaping of every phrase, and a general lack of color and subtlety seem to place her, as an interpreter, on a level far below the one she has achieved as a violinist.

Most irritating of all, however, was to see the lid on David Garvey's Steinway remain closed throughout the concert, even in a work like the Brahms Sonata, the effect of which was about like hearing "Tristan" without Isolde. Mr. Garvey, it might be added, is a conscientious accompanist who has mature musical conceptions of his own and a good deal of persuasive emotional power with which to put them across. A. M. K.

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KAUFMANN AUDITORIUM

Kroll String Quartet, Mar. 5, E—The three powerful works of the evening showed the Kroll Quartet to good advantage. The opening work was Haydn's Quartet in G minor, Op. 74, No. 3. The players understood the profundity of the work and communicated this depth to the listeners. At the same time they turned to the lightness of the Minuetto with relish and enthusiasm.

In Bela Bartok's Quartet No. 2, Op. 17, the group displayed all the hallmarks of solid musicianship—fine ensemble, impeccable intonation, beauty of tone—but somehow intellectual penetration and spiritual liveliness were absent. Even so, a performance of this calibre would be the finest a lesser quartet might do with the work.

The concluding Beethoven Quartet in C-sharp minor, Op. 131, was surely the best work on the program. With spontaneity and brilliance they compounded the lines of the work into *music*, music of incredible artistic vigor and significance. It was this spirit, indefinable, but magnificent to hear, that made the entirely acceptable interpretation of the Bartok less masterly and meaningful. Still, the notion was upon us even then. Hearing such a fine ensemble as this whets our eager anticipation of the third concert, in April. J. L. B.

OTHER CONCERTS

Canterbury Choral Society, Phyllis Curtin, soprano, **David Lloyd,** tenor, Church of the Heavenly Rest, Feb. 16, A; **Charlotte Povia,** contralto, Town Hall, Feb. 23, A; Joint Recital, **Brena Milos,** soprano, **Katherine Sutter,** soprano, **Jean Gressley,** mezzo-soprano, Carl Fischer Concert Hall, Feb. 23, E. **Jackson State College Concert Choir,** Town Hall, Mar. 1, A; **Composer's Showcase, Music of Irving Fine and Gunther Schuller,** The Nonagon, Mar. 1, E; **Dennis Perren,** baritone, Carnegie Recital Hall, Mar. 2, A; **The Fleetwood Singers, James Fleetwood,** director, Carl Fischer Concert Hall, Mar. 2, A; **New York Chamber Ensemble, Dimitri Mitropoulos** conductor, Kaufmann Concert Hall, Mar. 9, E; **Musica Viva,** Kaufmann Concert Hall, Mar. 12, E; **Gerard Russak,** baritone, with **Robert Phillips,** composer-pianist, Carnegie Recital Hall, Mar. 14, E; Third Members' Concert by **"Y" Symphonic Workshop, Maurice Levine,** conductor, Kaufmann Concert Hall, Mar. 16, A; **International Lyric Organization, Walter Cataldi-Tassoni,** director, Mar. 16, E; **Musical Tribute to Paul Ben-Haim,** Barbizon-Plaza, Mar. 29, E; **Louise Tood,** violist, **Irene Jacobi,** pianist, Carl Fischer Concert Hall, Mar. 30, E.

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Eugene List — *Steinway Piano* — PIANIST

Ozan Marsh — PIANIST

Eleanor Steber — *Leading Soprano Metropolitan Opera Assn.* — SOPRANO

Whittemore & Lowe — *Baldwin Piano* — DUO-PIANISTS

Personal Direction: Coppicus & Schang

Rudolf Firkusny — PIANIST

Carroll Glenn — VIOLINIST

Szymon Goldberg — VIOLINIST

Vronsky & Babin — DUO-PIANISTS

Personal Direction: André Mertens

Lorenzo Alvary — *Metropolitan, San Francisco, Teatro Colon, Paris Opera* — BASSO

Eugene Conley — TENOR

Leontyne Price — SOPRANO

Giulietta Simionato — MEZZO-SOPRANO

Gerard Souzay — BARITONE

Renata Tebaldi — SOPRANO

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THE NATIONAL SCENE

WASHINGTON

■ The production of Strauss' "Ariadne auf Naxos" by the new Opera Society of Washington, its most ambitious and successful to date, featured an unexpected "first" — Lisa Della Casa's initial American appearance in the title part. Invited to replace Lois Marshall, who was indisposed, Miss Della Casa showed Washington audiences a performance of utmost distinction.

The rest of the cast maintained a consistently high level. Stefan Schnabel made the Major-Domo's speeches authentic in every inflection. Marguerite Willauer's Composer, vivid and passionate, brought the soprano an ovation at every performance. Nadja Witkowska, singing her first Zerbinetta, revealed a coloratura with underlying warmth yet capable of floating effortlessly over the hazards of her tremendous aria.

As the four comedians, Robert Rue, Lee Cass, Frank Porretta, and John McCollum sang impeccably, together and apart, and their adroit miming and surprising expertise in a dance routine made a memorable stage picture. All four took other parts in the Prologue, Mr. Cass' bumbling but sympathetic Music Master the most weighty.

The casting of Sylvia Stahlman, Beverly Wolff, and Phyllis Frank as Naiad, Dryad, and Echo added welcome emphasis to the Nymphs' music. William McGrath was not entirely successful as Bacchus—what tenor is? However, there were stretches of fine singing in his long, difficulty placed arias.

Robert O'Hearn's setting, reversed after the backstage Prologue to show Ariadne's rosy cave on Naxos, drew spontaneous applause. Nathaniel Merrill of the Metropolitan directed with a sure hand, consolidating a wealth of detail into a smooth and uncluttered performance.

Paul Gallaway, Opera Society's musical director, conducted "Ariadne" with notable brilliance, exuberant tempi, and a keen perception of the poignant irony of the score, as well as its humor.

■ Washington heard from two of its most distinguished resident composers during the last month. Emerson Meyers, of the Catholic University faculty, gave a program of his own works at the Pan-American Union. The most outstanding of the five compositions was a sonata for clarinet and piano, dating from 1946, a vigorous piece of writing filled with nervous charm. An extremely well-realized part for the clarinet gave Paul Garrett, for whom the work was composed, a chance to show all the aspects of his virtuosity. Mr. Meyers' pianism was prodigious, in addition to his demonstrated gifts as a composer.

Another Washingtonian, Richard Dirksen, conducted the premiere of his oratorio "Jonah" recently. "Jonah" proved to be a tightly-knit musical retelling of the famous story, with a text by Day Thorpe from passages in the Bible and the sermon to the whalers in Melville's *Moby Dick*. Mr. Dirksen's highly individual ideas were realized fully in a magnificent orchestration. The part of the Evangelist was sung by a group of altos. Robert Ellinwood, the Jonah, has a fine young voice that will gain stability as it strengthens; Anna Larson's spoken monologue had great dramatic effect. The excellent participating choruses were the Glee Clubs of the National Cathedral and St. Albans Schools. Members of the National Symphony played under the direction of the composer.

CONSTANCE MELLEN

CHICAGO

■ Seldom is a concert season so enriched within a brief span as during the past few weeks, when concert goers heard: some of Fritz Reiner's particularly notable performances, including the most impressive presentation we have heard of Mahler's great symphony for tenor, contralto and orchestra, "The Song of the Earth," with Christa Ludwig and Richard Lewis, soloists; Eugene Ormandy's Orchestra Hall concerts, highlighted by memorable readings of the Beethoven Seventh and the Brahms First; a Myra Hess recital with inimitable Mozart, beautiful Schubert, and a transcendent performance of the Beethoven Op. 111; and finally, Bruno Walter's visit that left us with indelible memories of Schubert's "Unfinished" Symphony and his deeply spiritual performance of Mozart's unfinished Requiem. Mr. Walter had the assistance of the Chicago Symphony Orchestra Chorus, expertly trained by Margaret Hillis, and soloists Maria Stader, Maureen Forrester, David Lloyd, and Otto Edelmann. Mr. Lloyd's tenor was not en-

In the Opera Society of Washington (D. C.) production of "Ariadne auf Naxos" are, left to right, FRANK PORRETTA, JOHN MCCOLLUM, LISA DELLA CASA, NADJA WITKOWSKA, LEE CASS, *and* ROBERT RUE.

tirely suitable to the role; both Miss Stader and Miss Forrester sang beautifully and completely in the spirit of the work; Mr. Edelmann, despite his artistry and fine vocal equipment, was not heard to advantage.

The National Symphony Orchestra, conducted by Howard Mitchell, received a warm welcome at its debut concert here in Orchestra Hall on Mar. 2. From the opening spirited, immaculate reading of Barber's Overture to "School for Scandal," the high calibre of the orchestra and its authoritative leader was well established. Following the Overture, Isaac Stern played one of the most beautiful and spiritual performances of the Beethoven G major that we have been privileged to hear. Mr. Mitchell and the orchestra gave Stern an uncommonly sensitive accompaniment, but it was in the Shostakovich Fifth that the orchestra's capabilities and the conductor's stature were fully realized, in an imaginative and brilliant performance.

On Mar. 9 at Orchestra Hall, Friedrich Gulda made his second Chicago appearance. His program, Mozart's Sonata in B-flat, K. 333, Beethoven's Sonata in A major, Op. 101, Debussy's "Reflets dans l'eau," "Soirée dans Granade," "L'isle joyeuse," and Ravel's "Gaspard de la Nuit," were played throughout with commanding and beautiful pianism. This listener particularly admired the perfect passage playing and exquisite clarity of the Mozart, a small work which there was no attempt to enlarge. Beethoven's A major Sonata was offered in its full lyric beauty, with the crisp interlude of the alla Marcia as contrast. Ravel's "Gaspard de la Nuit" climaxed Mr. Gulda's performance in power and eloquence.

On Mar. 1 at the De Paul Center Theatre, the International Society for Contemporary Music and the Fromm Music Foundation presented a program of music by Aaron Copland, including the Chicago premiere of the Piano Fantasy (1955-57). Soloist for the Piano Fantasy was William Masselos, who played the world premiere of the work in New York in 1957. Violinists Angel Reyes and Eduardo Fiorelli, violist Rolf Persinger, cellist Dudley Powers, clarinetist Jerome Stowell, and pianist Donald Isaak, all of the Northwestern University music faculty, played Two Pieces for String Quartet (1928) and the Sextet for Clarinet, Piano, and String Quartet; the De Paul University Choir with Rosemary Anoe, mezzo-soprano, under the direction of Arthur C. Becker, performed the a cappella cantata "In the Beginning" (1947). The careful preparation of all the works was evident, and Mr. Masselos set forth the Piano Fantasy with an authority that displayed his flair for music in the modern idiom. The cantata was the most effective work of the evening, probably because of its relative coherence and sense of unity.

MISHEL PIASTRO, *left, on tour with his Longines Symphonette, photographed with soloists* DOROTHY COTHRAN, *soprano, and* LOUIS SUDLER, *baritone, following a recent concert at Liberal, Kan.*

Miles Nekolny, baritone of the Lyric Opera for the past three years, gave an Orchestra Hall recital Mar. 1 as winner of the Allied Arts vocal auditions, sponsored by the Society of American Musicians. Mr. Nekolny possesses a rich, voluminous voice, wide in range, that boasts lovely mezzo voce and no less effective headtones. He displayed fine phrasing, excellent diction, and understanding of the various vocal styles. Mr. Nekolny had the advantage of Harold Eisberg's excellent accompaniments.

Elaine Skorodin added another to her list of important honors when she played an Orchestra Hall recital on the Zelzer Series, Feb. 23, sponsored by the Society of American Musicians. The attractive young violinist established herself in the opening performance of Leclair's Sonata ("Le Tombeau") as a sensitive musician with a splendid technique, a large tone, both rich and subtle in quality, and a flair for her art.

Walter Piston's Sonata for Violin was so well projected that it was surprising that the other contemporary sonata, Prokofieff's Sonata for Violin Alone, did not come off equally well. Miss Skorodin brought out the lyric beauty of Chausson's "Poème" and Szymanowski's "La Fontaine d'Arethuse," with fine sensitivity. Saint-Saens' "Havanaise" and Wieniawski's "Polonaise Brilliante," played brilliantly, and in high spirit, closed the program.

DOSHA DOWDY and RENÉ DEVRIES

PHILADELPHIA

■ "The show must go on" tradition was followed twice in seven days at the Academy of Music, when illness struck leading performers at the last minute.

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The first victim was Emil Gilels, who had given a finely shaded performance of Beethoven's Piano Concerto No. 4 with the Philadelphia Orchestra on Feb. 21. He was bothered by sciatica, but when the attack grew more serious the next day, Gilels and Eugene Ormandy, who had interrupted his winter vacation for this pair of concerts, substituted Beethoven's less demanding Third Concerto. The members of the Orchestra did not know of the change until they arrived for the concert, but Gilels and the Orchestra—"money players" all—gave a creditable performance despite sciatica and no rehearsal.

The other emergency occurred when Cesare Bardelli became ill at noon the day the Philadelphia Grand Opera was scheduled to give "Forza del Destino." Frank Valentino, who had sung Escamillo in "Carmen" at a Metropolitan matinee that day in New York, substituted and proved a youthful and forceful Don Carlo. Kurt Baum was in rare form as Alvaro, and Herva Nelli made a properly suppliant Leonora.

Giuseppe Bamboschek conducted this and a fine season-closing "Tosca," at which the recovered Bardelli starred with Licia Albanese, a gentle Tosca, and Richard Casilly, a manly Cavaradossi.

■ Erich Leinsdorf, first of the Orchestra's guest conductors, presented a varied program featuring Schubert's Seventh Symphony, which had elements of virility and smoothness. Paul Kletzki made an impressive local debut; his Brahms Fourth was slower than one usually hears, but perhaps gained in warmth. Igor Markevitch shed new light on Tchaikovsky's "Pathétique," and Fritz Reiner earned an ovation from both audience and orchestra for his perceptive reading of Prokofieff's Fifth Symphony.

Assistant Conductor William Smith conducted well a program featuring three living Hungarian-born composers: Rozsa, Dohnanyi, and Kodaly. Concertmaster Jacob Krachmalnick, who is leaving after this season to brave the concert stage, scored in Rozsa's Concerto, a virtuoso work with substantial musical values. Melodic (but not romantic), it has some Hungarian flavor and in the slow movement the violin embroiders on solos in the orchestra.

Franz Allers directed a most enjoyable Pension Foundation program called "Music of the Theater," mainly Shakespearean theater. Mendelssohn's "Midsummer Night's Dream" music was a joy to hear in the original scoring.

■ George Szell and the Cleveland Orchestra, who will be playing during the first two weeks at Robin Hood Dell in June, while the local ensemble is in Europe, visited West Chester State Teachers College. One of the country's major orchestras, the group plays with precision and flexibility. Szell's Brahms' Fourth was finely molded, with no rough edges, not overly dramatized—no jolts.

The Philadelphia Civic Ballet gave a full-length "Pinocchio," its most ambitious and successful production to date. The music, by 21-year-old Bonnie Hoy, heretofore known as a pianist, is derivative but mirrors the action superbly, using leitmotifs to good effect. Choreography is by Norman Craig, the company's artistic director. In the title role Alice Shanahan was neither too graceful nor too grotesque.

Other new music: Peggy Glanville-Hicks' "Concertino Antico," played by harpist Edna Phillips and the Juilliard String Quartet, uses classical Hindu themes in a work of contrasting moods, none of them dissonant. Max Pollikoff's "Music in Our Time," presented by the Musical Fund Society, unveiled Louis Calabro's First String Quartet, which has both strength and feeling, and Lionel Nowak's well-written Oboe-Piano Sonata.

Welcome visitors have included the American Opera Society in Monteverdi's "The Coronation of Poppea," with Arnold Gamson conducting an all-star cast; Guiomar Novaes, who reaffirmed her ranking as the world's greatest woman pianist; and Jan Peerce, Eileen Farrell, and the Virtuosi di Roma, who delighted three capacity audiences. Victoria de los Angeles shared Elaine Brown's annual Singing City program. Toshiya Eto and his sister, Reiko Eto, pianist, showed tonal and technical mastery and interpretive depth in the first of three violin recitals of the sonatas of the "Three B's." The Paul Roberts Choir scored in another of their unusual programs, starring Lorenzo Alvary in the Prologue to Boito's "Mefistofele."

SAMUEL L. SINGER

BOSTON

■ "Audience Boos Boston Symphony" read the headlines on an AP story carried by many newspapers throughout the country and picked up by some periodicals in other countries. This booing took place in Providence, about forty miles from the orchestra's home. The furore was caused by Henry Barraud's Symphony No. 3, which had its premiere on Mar. 8 in Boston. At that time the work was received cordially, and the composer shared the considerable applause with Charles Munch and his players. The composition impressed as a direct, uninhibited piece with much energy and drive. A clearly enunciated opening motto made its reappearance in various ways and various places throughout the work giving a sense of structural unity to the well-molded composition.

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Alas, the sober truth is that one lone man booed according to an investigation by Lanning Humphrey of the BSO publicity staff, verified by reporters on the scene. We are rather unhappy that it didn't take place as reported. Some real expression of feeling at concerts would be welcome from time to time.

What did not make headlines in this concert was the premiere of Walter Piston's fine new Concerto for Viola and Orchestra, dedicated to Joseph de Pasquale, the orchestra's principal violist, and played by him a dozen times after the Boston premiere. Admirably supported by Munch's excellent handling of the orchestral score, the soloist conveyed the persuasive and logical melodic outline, the brief but exciting cadenzas, and the excellent balance achieved between solo instrument and the orchestra. This work was warmly received at its first hearing with the composer present to hear his latest work launched.

With spring activities almost upon us it is difficult to realize that only a few short weeks ago the Boston concert public responded amazingly to some difficult and hazardous concert conditions. The mid-February blizzard hit the Hub area so hard that transportation was paralyzed, sporting events were postponed, and church services were cancelled on Feb. 15, the date of Yehudi Menuhin's first appearance in Boston for several years.

I expected to find only a few other duty-ridden idiots like me present. Actually there were several hundred, and when the recitalist came on stage he warmly thanked the listeners for their devotion and invited the scattered audience to come forward after the first number, Grieg's charming Sonata in G, Op. 13. This the audience did, but meanwhile a stream of latecomers swelled the attendance somewhat.

With his audience closely and intimately established, Mr. Menuhin gave a remarkably fine performance of the Bach Partita in D minor, for violin alone, with a magnificent projection of the work's concluding chaconne, normally played alone but which I much preferred with the supporting dances.

When the doors were opened at intermission a veritable stampede resulted. I don't know how they got to the hall, but over 1500 persons were present and they were still coming at the end of the concert. All this seemed to inspire the recitalist more and more. His playing and that of his superb partner at the piano, Adolph Baller, reached the highest intensity and beauty in the Schubert Fantaisie, Op. 159, and a group of shorter works. "Audience Braves Storm to Hear Violin Recital," was the headline of my story the next morning. If ever an audience deserved credit it was this one, and richly did Messrs. Menuhin and Baller reward them.

But this was not all. The same night a few hundred hardy souls managed to fight their way to Jordan Hall to hear the New York Pro Musica give another of its distinguished concerts. I missed this one, having covered the ensemble's Boston debut a few days earlier. This is a superb group that Noah Greenberg has assembled, and the rare and exquisite works they presented fell on completely fertile soil in the Hub.

Travel conditions were not much better by Monday, yet that night a large audience attended Symphony Hall to hear Charles Munch conduct a college orchestra for the first time in the U. S. The Boston University Orchestra and Chorus had only one brief opportunity to become acquainted with the conductor's ways, the weather having marooned Mr. Munch in his Milton home, but they made the most of the opportunity, with some good solo work shown by young pianist Gerry Garfield, who distinguished himself in the Bach B minor Concerto. After intermission the orchestra's regular conductor, Russell Stanger, took over for one movement of a new work by Lukas Foss (to be premiered by the Boston Symphony Orchestra later this year) and an excellent performance of the Toch Symphony. The concert was dedicated to Albert Schweitzer, who sent a message of appreciation.

If ever I have said nasty things about Boston's concertgoing public, I hereby apologize most humbly!

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PITTSBURGH

■ The Pittsburgh Opera's hard-working musical director, Richard Karp, has brought the company's 18th season to high accomplishment, assisted by the Pittsburgh Symphony. The distinguished Metropolitan Opera soprano, Licia Albanese, gave a stirring vocal and dramatic portrayal of the Mimi role in "La Bohème." Miss Albanese lives and sings Mimi as few present-day singers of repute do. Her singing caresses the ear and her acting is a joy to behold. The audience gave her ovations at the two performances. Jean Madeira, another Met star, was lustrous as the cigaret girl in "Carmen." Her endeavors were far and away above the rest of the cast.

At a recent Symphony concert Concertmaster Samuel Thaviu was soloist in a stirring rendition of Mozart's D major Violin Concerto. Georg Solti impressed as guest conductor in his first appearance here. Two other guest conductors making their debuts with the Pittsburgh Symphony were Karl Boehm of Vienna and Howard Mitchell of Washington. Fernando Previtali made a return visit as guest conductor. Theo Salzman, the Orchestra's principal violoncellist, won acclaim as soloist in Boccherini's B-flat major Concerto.

■ Harold Gittings, veteran piano tuner still active also as a chorus baritone, was presented with a medal for 50 years of meritorious service by the St. Andrews' Episcopal Church Vestry Choir and Friends. Mr. Gittings is a charter member and one of the organizers of the Mendelssohn Choir here.

The City of Pittsburgh's 1958 budget appropriated $50,000 for Pittsburgh Symphony concerts. Another appropriation included $35,000—an increase of $5,000 over last year—for this summer's free band concerts in the City Parks.

The Budapest Quartet is presenting all of Beethoven's string quartets in a series of concerts sponsored by The Pittsburgh New Friends of Music. Richard Osiier gave a successful piano recital sponsored by the Concert Artists of Pittsburgh New Friends of Music.

Roberta Peters' impelling coloratura soprano virtuosity attracted a large audience to Carnegie Music Hall in the Music Guild series. George Trovillo's splendid accompaniments and George Gemus' flute obbligati enhanced the quality of the performance.

The fourth Pittsburgh Symphony Silhouette Luncheon-Lecture featured as commentator, Roland Leich, guest speaker, Lester Trimble, and guest artist, Zara Nelsova, cellist.

RALPH LEWANDO

CLEVELAND

■ World premieres have become the order during this season celebrating the 40th anniversary of the Cleveland Orchestra. The fifth in the series of nine commissioned works was a Piano Concerto by Peter Mennin, who composed this dashing and fiery showpiece for Cleveland's own brilliant young pianist Eunice Podis. Rarely has a contemporary work aroused greater enthusiasm in a usually cool audience, and in great measure its success must be attributed to the dramatic and exciting performance of Miss Podis. The "Concerto," so-called, gives the impression of a series of bril-

liant and exhausting etudes, alternating between scintillating scales unisono and otherwise, racing up and down the length of the keyboard, and crashing chords tinted with quaint hues of color, as well as double octaves in the Tchaikovsky vein. A short breathing space is provided by the dreamy tone sequence of the second movement before the third movement launches again into frenetic runs, scales, and octaves. The composer's tools are really those of Liszt, Debussy and Tchaikovsky; however, the hinges upon which all these devices turn seem to be missing and the logical build up seems absent. Nevertheless, it was all fascinating and exciting; the entranced audience recalled composer, conductor George Szell, and brilliant Miss Podis many times. The orchestral score modestly kept in the background while the spotlight was focused at all times upon the pianist. It may be of interest to note that the Carnegie Hall performance of this program marked the 50th appearance by Eunice Podis with the Cleveland Orchestra—at the ripe old age of 35 years.

The previous week brought Leon Fleischer to Severance Hall, as soloist in the Brahms D minor Concerto, which he interpreted with magnificent understanding of its many facets; drama, passion, and lyricism were exquisitely tempered by his scholarly approach. Mendelssohn's "Italian" Symphony received a refreshing, wholesome performance, a most pleasurable relief from the barrenness of Henri Barraud's "Symphonie de Nuance" heard here for the first time.

■ The Bernardi management provided Russian artists to delight large and enthusiastic audiences eager to welcome back Emil Gilels. After an interval of two years that extraordinary pianist again took his admirers by storm with an absorbing program consisting of the Brahms Fantasien Op. 116; there were moments when his delivery recalled the supreme artistry of the great Leopold Godowsky. Chopin was gloriously brought to life in the tremendous B-flat minor Sonata; there were exquisite Debussy morsels and dazzling Prokofieff works that brought a cheering audience to its feet. Violinist Leonid Kogan, Gilels' brother-in-law, likewise charmed his audience with his aristocratic handling of a demanding program including sonatas by Beethoven and Prokofieff as well as Chausson's "Poème" and compositions by Shostakovich, Saint-Saens and Ravel.

A Parade of American music was presented by the Fortnightly Musical Club featuring songs by Herbert Elwell, Arthur Shepherd, and Earl Kelly (all Cleveland composers), as well as Charles Ives, John Alden Carpenter, Arthur Foote, Walter Kramer, and Josef Clokey. They were charmingly performed by Ellen Herberich with Marjory Powers at the piano. Quincy Porter's Scherzando for Violin was ably performed by Linda Snedden at the Higbee Auditorium.

ROSE WIDDER

CINCINNATI

■ Capacity audiences on hand for the appearance of soloist Roberta Peters on the Cincinnati Symphony Orchestra's 15th program (Feb. 14, 15) received her with almost ecstatic recognition. This reporter has never heard the coloratura soprano sing with more scintillating brilliance or personal charm.

Orchestrally, the program was equal to Miss Peters' challenge. Conductor Thor Johnson has penetrated deeply into the intricacies of Elgar's "Enigma Variations." A world premiere on the program, "Waltz Serenade" by George Rochberg, is of the genre of Ravel's "La Valse," in that it takes the Viennese waltz as its (cynical) starting point. It then goes off into the wild blue of 12-tone technique. Fortunately, it was short. The program concluded with "Musica per Orchestra Sinfonica" by Yasushi Akutagawa, a Tokyo composer, which was premiered by Thor Johnson in 1955.

The 16th concert pair of the Orchestra (Feb. 21, 22) had still another world premiere. This was the "Sholem Aleichem Suite" for soloists, chorus, and orchestra by Serge Hovey, commissioned by Dr. Johnson in honor of the tenth anniversary of the State of Israel. A beautiful, if reminiscent, score, it displays few if any elements of the twelve-tone system, as one would expect from Mr. Hovey's study with Schönberg. The "Sholem Aleichem Suite" was sung in Yiddish, and excellently too, by the chorus of the Cincinnati - College Conservatory of Music and the Children's Chorus of the Bureau of Jewish Education. Lucille Rinsky, soprano, Robert Bennett, tenor, and Louis Linowitz, baritone, were the capable soloists.

Angelica Von Sauer Morales, the program's featured soloist, gave us a distinctly feminine Beethoven Piano Concerto No. 4, in G minor. It was sensitively drawn but not vital Beethoven. The "Rosenkavalier" Suite of Strauss, which followed, was elephantine, totally without grace, and entirely to be regretted.

■ The temerity of a semi - professional group, like the Cincinnati Music Drama Guild, in hazarding the difficult production of a work of such perfection as Mozart's "Cosi fan tutte" was entirely justified. Two performances were given before delighted audiences. Except for the sack-fashioned, maternity gowns of the female principals in the first act and occasional lapses of the make-shift orchestra, the entire production was of the highest professional excellence. Impeccable diction by the singers gave irrefutable evidence of the value of opera in English. Baritone Edgar Keenon dominated the action throughout. But the rest of the cast, Miriam Broderick, Nancy Dysart Martin, Nancy Johnson, Edward Roach, and William Magnus, carried off their assignments just as brilliantly. Hubert Kochritz gained laurels both as director and musical conductor.

The song recital of Camilla Williams on Mar. 7 provided an evening of undiluted pleasure. Once again Miss Williams' golden voice, warm and expressive, was used with the utmost skill and the finest dynamic gradations. Although Miss Williams' forte is opera, everything she sings is in superb taste, and the unblemished trajectory of her pianissimo tones must be heard to be believed.

LOUIS JOHN JOHNEN

LOUISVILLE

■ On the program of the fifth subscription concert of the Louisville Orchestra (Mar. 5) one of the country's outstanding composers, Aaron Copland, was represented by a work commissioned by the orchestra. Deliberately I have chosen the word "work" and not "novelty," as used for the other commissions, because Copland's Orchestral Variations is not a new creation but an orchestral transcription of his earlier (1930) Piano Variations. The commission gave him the means to realize a recurrent but dormant idea, as he said in his program notes. The orchestral sounds he wanted to create should not be reminiscent of the quality of a piano; instead, the sonorous possibilities of the composition were to be evaluated anew in terms of orchestral color. The piano tone ceased to be an integral part of the conception. No essential changes were made in the basic plan of the work, its theme, its twenty variations, and the coda. Although Copland achieved a masterpiece of transparent and vividly colorful orchestration, it did not achieve immediate appeal and ready acceptance. The reaction of the audience was not only delayed but also decidedly split, with the dissatisfied listeners not suppressing their feelings, a rare occurrence with our audiences.

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Compositions of Los Angeles' VIRGINIA VILLINES, winner of last year's outstanding achievement award of the Schubert Club of Los Angeles, have been heard recently in recitals. The Hollywood Community Sing presented her "Salonette" for harp or piano and several of her songs.

Fortunately the chill vanished fast and completely as the radiant warmth of Irmgard Seefried's superb renditions of Richard Strauss' "Morgen," "Wiegenlied," and "Staendchen" enraptured the audience. No more wrinkled foreheads, only happy faces and stormy ovations that could only be quieted by a repetition of the "Staendchen." Mr. Whitney and the orchestra deserve special praise for the tender and perfectly blended accompaniment. This was the climax of the evening and a musical delight not easily to be forgotten for some time. Earlier in the program Miss Seefried had proffered two Cleopatra arias from Handel's "Julius Caesar," matchlessly sung, with a high degree of genuine musical artistry; but they were perhaps not the most fortunate selection.

The orchestra under Robert Whitney opened the evening somewhat listlessly with Handel's Concerto Grosso, Op. 6, No. 12, in B minor, but closed it zestfully with Moussorgsky's "Pictures at an Exhibition."

HANS F. KUPPENHEIM

DALLAS

■ Milton Katims, the Seattle maestro, was guest conductor of the Dallas Symphony for the evening of Feb. 17. His ideas in Giannini's "Frescobaldiana" and the Schubert Second Symphony were refreshing; the orchestra did not play the Barber First Symphony and the Tchaikovsky "Romeo and Juliet" with its customary finesse. The seating plan that Katims devised for his guest appearance gave such an unusual beauty of sonority that it was adopted officially.

A young Southern Methodist University piano pedagogue, Alfred Mouledous, was soloist in a special Feb. 23 concert sponsored by the Classroom Teachers of Dallas. The Rachmaninoff Concerto No. 2 received a poetic and proficient reading from one of the finest talents resident in this area. Also on the bill were the Berlioz "Le Carnaval Romain" and the Moussorgsky-Ravel "Pictures at an Exhibition." On the podium was Donald Johanos, the Dallas Symphony's associate conductor.

The subscription concert of Feb. 24 was among the best of the season in intrinsic interest and good playing. Guest artist Leonard Rose played the Dvorak Cello Concerto as well as anyone can play it; an engaging new symphony, the second by Dallas composer Samuel Adler, received its world premiere; the first American performance of Miklos Rozsa's "Overture to a Symphony Concert" and the Rimsky-Korsakoff "Russian Easter" were directed by Walter Hendl.

With Paul Kletzki duly signed for next year as conductor, the Dallas Symphony announced its 1958-59 slate of guest appearances: Michael Rabin, Leonard Warren, Philippe Entremont, Aaron Rosand, Claudio Arrau, the Bach Aria Group, the Ballet Russe de Monte Carlo, Jean Madeira, and Artur Rubinstein. Details for a performance of Brahms' Requiem have not been worked out as yet.

■ The Quartetto di Roma evoked a mixed reaction to its Feb. 12 appearance before the Dallas Chamber Society. One personal impression was definite: the ensemble lacks a true chamber music style. Its offerings were the Mozart Piano Quartet in G minor, K. 478, the Strauss Piano Quartet in C minor, Op. 13, and the Brahms Piano Quartet in A, Op. 26.

Marais and Miranda, making their first visit here on Feb. 20, kept patrons of the Community course engrossed and amused. Gerald Moore did as much for the Friday Forum on Feb. 21. Antal Dorati and the best Minneapolis Symphony ever heard here did considerably more than that for Civic Music on Feb. 16. Every work on the program was frantically overdriven: the Paul Creston "Dance Overture," the Prokofieff Symphony No. 3, and the Brahms Second Symphony. But it was exciting. The only question was: How stiff a price does one pay for excitement?

DR. JACK FREDERICK KILPATRICK

SHREVEPORT, LA.

■ The ninth consecutive season of the Shreveport Civic Opera Association concluded last month with the production of an opera concert, a somewhat experimental program following the season's earlier productions of Puccini's "La Tosca" and Massenet's "Manon." Katherine Barlow Fitzpatrick, Shreveport lyric coloratura who sang the title role in "Manon," was featured in the opera concert, and appearing with her was John Alexander, a leading tenor with the NBC Opera and the New York City Center Opera. Scenes from "La Bohème," "Faust," and "Madama Butterfly" were included in the program, in which Jack Lawson Gillum, managing director of the Association, coupled the singing with movement and the suggestion of stage settings.

SAN FRANCISCO

■ The recent interesting programs of the San Francisco Symphony Orchestra have shown ensemble playing vastly improved since the opening of the season. Isaac Stern and Leonard Rose were guest artists on the ninth program (Feb. 19, 20, 21), the former in Bach's Concerto for Violin and Orchestra in A minor and the latter in Tchaikovsky's Variations on a Rococo Theme for Cello and Orchestra. The most satisfying performance of this concert was that of William Schuman's brief and electrifying "Credendum," which Jorda conducted with magnificent verve.

The tenth program (Mar. 5, 6, 7) presented Segovia as soloist in the world premiere of Joaquim Rodrigo's enchanting "Fantasia para un Gentilhombre," based upon gay and delicate themes of the seventeenth-century composer to the court of Spain, Gaspar Sanz. The composer was present to receive a deserved ovation. On the same program the Symphony No. 5 in D major of Ralph Vaughan Williams was so beautifully performed that it was generally conceded to be the high point of the current season.

■ Within the span of a single week, four recitalists of outstanding merit were presented in San Francisco. Andrea Nicolai (Feb. 23), Russian tenor, displayed overwhelming top tones and an engaging amount of Slavic bravura at the Marine's Memorial Theatre; Ralph Herbert (Feb. 21), baritone, delivered with distinction and polish Schubert's "Winter Journey." Sari Biro, pianist (Feb. 26), gave a most remarkable recital, which was highlighted by her closing number, Moussorgsky's "Pictures at an Exhibition." A truly gala evening was the local debut (Feb. 27) of Grace Bumbrey, mezzo-soprano, who at twenty-one years of age unquestionably stands upon the threshold of greatness. The thrilling texture of her voice has a velvet-like quality throughout its extensive range, and her poise and fine appearance are assets that should stand her in good stead should she choose an operatic career.

■ A wonderfully well-integrated performance of Stravinsky's "Story of a Soldier" was given by The Little Symphony of San Francisco under Gregory Millar on Feb. 23 at the University of San Francisco. The orchestra performed the score with particular eclat; Allan Luow was superb as the narrator; and Dick Ford, Judy Modell, and Jose Sevilla contributed a choreographic pattern of remarkable freshness and character.

On Mar. 13, 14, 15 the Contemporary Dancers opened their 1958 season with their finest and most mature offering to date, "Beauty and the Beast," a symbolic dance drama in three acts to Bartok's "The Wooden Soldier."

The dancers were excellent, and the choreography of J. Marks captured the mood of fantasy and myth and was free of the frequent lapses in taste that have marred many of his previous efforts. Costumes, lighting, and decor were of extremely high quality.

"Opera Theatre" this year presented Mozart's "The Magic Flute" (Feb. 16, 23, and Mar. 2) in a stylishly costumed and wittily directed English version. Although of all Mozart's better-known operas "Magic Flute" is perhaps least readily adaptable to modest mounting, the performance was wonderfully held together by Evelyn Olivier at the piano, and Vincent Porcaro's stage direction was enormously imaginative and in excellent taste. The voices were, for the most part, delightful: Vahan Toolajian, Sarastro, Yvonne Cadwallader, Queen of the Night, James Schwabacher and Pauline Pappas, Tamino and Pamina, John Taylor, Papageno. The most striking feature was the bright and daring costuming by John Waltz.

ALAN CAMPBELL

LOS ANGELES

■ February and March concerts of the Los Angeles Philharmonic Orchestra brought four guest conductors to the podium: Karl Boehm, Assistant Conductor John Barnett, Erich Leinsdorf, and Josef Krips. Boehm's two pair of subscription concerts and one-week tour with the orchestra were less than satisfying. Too little intensity and a generally pedestrian pace made little impression. On Feb. 27 and 28 John Barnett programmed Brahms' "Academic Festival" Overture, Vaughan Williams' Sixth Symphony, and Johann Strauss II's "Emperor Waltz" and accompanied Michael Rabin's reading of the Glazunoff Violin Concerto. Rabin realized all too few of the potentialities of the concerto, but Barnett shaped the Vaughan Williams with an intense awareness of its profile and message. On Mar. 13 and 14 Barnett was again on the podium with four firsts. Three were Los Angeles premieres: Miklos Rozsa's Concert Overture, Chausson's Poéme de l'Amour et de la Mer, Op. 10, with mezzo-soprano Frances Bible, and Colin McPhee's Toccata for Orchestra, Sibelius' Symphony No. 2 was given its first performance at these concerts.

On Mar. 6 and 7, Erich Leinsdorf offered the 2nd, 3rd, and 4th movements of Mahler's seldom-performed Third Symphony, as well as the Dvorak "New World." These excerpts reveal some lovely music. Josef Krips made a great hit with the Philharmonic on Mar. 20 and 21, with his bombastic "Don Juan" of Strauss and his perceptive accompaniment to Gary Graffman's now quiet, now thundering Brahms D minor Concerto. Krips also offered the Mozart "Jupiter" Symphony, which died on the vine except for the last movement, in which he and the orchestra raced for a tie finish.

■ On Mar. 11 the Music Guild brought its season to a close with the Amadeus Quartet, playing Mozart's F major Quartet, K. 590, Britten's Second Quartet, Op. 36, and Schubert's "Death and the Maiden" Quartet. Their Mozart had a classic shape; the Britten showed again this composer's ability to contrive unusual sounds with greater success than to produce original ideas. The Schubert was restrained and devoted.

Two contemporary operas by Ernest Kanitz, "Room No. 12" and "Royal Auction," were given bright, understanding performances by the UCLA Opera Workshop on Feb. 26 under Dr. Jan Popper.

Leonid Kogan played a dazzling violin recital on Feb. 19 with Andre Mitnick at the piano. Brahms' G major, Bach's C major (unaccompanied), and Prokofieff's F minor Sonatas were the works performed.

On Feb. 25 Isaac Stern played a benefit concert for the Hebrew University (Jerusalem) Research Laboratory. Vitale's Ciaccona, sonatas by Beethoven and Prokofieff, and shorter pieces by Bloch, Szymanowski, and Ravel made up the program.

Smetana's "Bartered Bride" was the Guild Opera's offering to more than 50,000 school children from the City and County of Los Angeles during early March. Ten performances in the Shrine Auditorium were prepared by Carl Ebert, who flew from West Berlin for his annual assignment with the company. John Barnett conducted members of the Philharmonic Orchestra.

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THE INTERNATIONAL SCENE

PARIS

■ After the Christmas and New Year vacations, the musical season gets under way slowly again. Two events of particular interest have occurred. The first is the commemoration at the Opéra of the 20th anniversary of Ravel's death by a brilliant evening, given with the cooperation of the Maurice Ravel Foundation and attended by the artistic elite of Paris. The first part of the evening was a concert by the magnificent orchestra of the Opéra under the direction of its conductor Louis Fourestier. There was a fine interpretation of the "Rhapsody Espagnole." Then one of the finest sopranos of the company, Jacqueline Brumaire, sang "Scheherazade" with magnificent technical command of her voice, but somewhat lacking in the sensuousness necessary for this piece. Finally, pianist Jacques Fevrier played the Concerto for the Left Hand, of which he is the authentic interpreter. The second part of the evening offered "L'Heure Espagnole," which had not been given for a long time. In the ravishing decor of Mme. Roland-Manuel the sprightly musical comedy was sung and played with magnificent aplomb by Denise Duval, Jean Giraudeau, and Massard, under the inspired direction of Pierre Dervaux. The final quartet was greeted with enthusiastic applause. Robert Blot then took the baton to present the world premiere of a new ballet based on the famous "La Valse." In spite of the imaginative choreography of Danish Harald Lander and the perfect discipline he obtained, in spite of the baroque settings and costumes, the great talents of the dancers Claire Motte and Kalioujny, it didn't seem that a new choreography was preferable to the one indicated by Ravel. We were very happy to learn that La Scala Milan also commemorated Ravel by mounting "L'Heure Espagnole," "La Valse," and "L'Enfant et les Sortilèges" with artists of the Opéra of Paris.

The strikes have terminated at the National Lyric Theatre and numerous activities have been resumed. The Opéra has announced the coming premiere of "Atlantide" by Tomasi and an Eskimo ballet "Quarrsilani," with music by the Danish composer Knudaage Riisager and choreography by Lander.

The other principal event of the month was a presentation of the ballet by the famous young novelist Francoise Sagan, "Le Rendezvous Manqué" ("The Missed Appointment"). The Théâtre des Champs-Elysées was much too small for the crowd of notables, French and foreign, that had come from all parts. The ballet, which takes an entire evening, is the result of a collaboration of musician Michel Magne, movie director Vadim, choreographers John Taras and Don Lurio, and painter Bernard Buffet, who are no less famous in their fields than Mlle. Sagan in hers. The settings, in the grand manner, were very effective and evoked the emotion of the subject with great sensitivity. They ennobled the action which is rather banal. Nor is the choreography or, especially, the music very apt. One must mention the talent of the principal dancers: the excellent Skouratoff, the beautiful Toni Lander, and the impressive discovery, Noelle Adam. The American public soon will be able to judge for itself, since the same spectacle will be given at the Vienna Opera and at the Metropolitan in New York.

The third concert of the Domaine Musical presented the first performance of an important piano suite by Messiaen, "Catalogue of the Birds." The entire work is devoted to the noises made by birds and offers an astonishing amalgam of the sounds and rhythms of their songs. Messiaen found in Yvonne Loriod a pianist of special gifts who played with extraordinary ease the difficult score, which takes almost a half hour.

The Lamoureux Concerts engaged for the first time in France Konstantin Ivanov, the director of the Philharmonic in Moscow. His program comprised the 7th Symphony of Prokofieff, extracts from "Spartacus," the ballet of Khatchaturian, and the 5th Symphony of Tchaikovsky. In addition to his thorough knowledge of the works, Mr. Iranov proved his knowledge of his trade and his great musical authority. He achieved a veritable triumph and declared himself enchanted by the Orchestra. At the Pasdeloup Concerts, Julius Katchen gave a splendid interpretation of the "Emperor" Concerto by Beethoven under the direction of the excellent German conductor, Walter Goehr. His magnificent sonorities are quite remarkable.

At the Friends of Chamber Music, founded by the renowned violinist Lowenguth, one admired an ancient and very beautiful string quartet by Tansman. Of the numerous novelties given by the Triptyque, works for wind instruments and a suite for cello alone, "Bosporus," inspired by Turkish folklore and composed by Suzanne Demarquez, were greatly applauded.

SUZANNE DEMARQUEZ

JONEL PERLEA, who recently conducted performances of Wagner's "The Flying Dutchman," Stravinsky's "Oedipus Rex," and Ravel's "L'Enfant et les Sortilèges" with the Teatro Massimo in Palermo, followed by three concerts with the Florence Festival Orchestra.

VIENNA

■ The past month brought the climax of the opera season at the Staatsoper. The famous conductor of the Cleveland Symphony Orchestra, George Szell, who was greeted with enthusiastic applause by concert-goers during 1957, presented a new production of "Salomé" with Christl Goltz as the excellent interpreter of the title role. He also conducted repertory performances of "Ariadne auf Naxos" with extraordinary success. Our second American guest was the tenor Richard Tucker of the Metropolitan Opera. He made his debut at the Staatsoper as Cavaradossi in "Tosca" and as Rudolf in "La Bohème." His big, especially in lyric parts, very expressive voice captivated the Vienna audience at once, a feat made even more remarkable by the fact that it is very spoiled by Italian stellar tenors. "Tosca" was conducted by Rudolf Kempe, who stressed all the beauties of the score and gave the performance, in spite of the rather antiquated stage settings, the quality of a representative operatic evening. The title role of Tosca was sung once by Hilde Zadek and once by the American Teresa Stich-Randall.

Mozart's 202nd birthday was cele-

brated at the Staatsoper with a week of five of his operas. At the Redoutensaal we saw "Cosi fan tutte" (conductor Rudolf Kempe) and the "Abduction from the Seraglio" (under Josef Krips), and at the Staatsoper itself, "Don Giovanni" and "The Magic Flute" were given. Eberhard Wachter made his debut as Don Giovanni. He and the excellent buffo Walter Berry are among the most popular and promising singers of the Staatsoper. He was very successful in this debut performance, which was conducted by Rudolf Moralt.

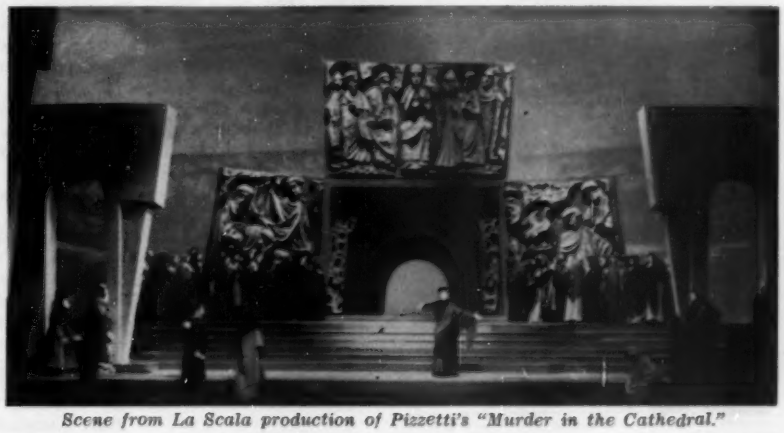
"The Magic Flute" was restudied by Josef Krips and staged by Gunther Rennert. Rennert's conception was to present the work as a chamber opera. I believe that this conception misses the point of this romantic musical fairy tale, which is in the grand style. George Wahkevitch, stage designer, missed a number of stylistic directions and made his designs too pompous. The singers and the orchestra transmitted the work in convincing Mozartean style. Erika Koth (Queen of the Night), Irmgard Seefried (Pamina), Anneliese Rothenberger (Papagena), and Erich Kunz (Papageno), Anton Dermota (Tamino), Gottlieb Frick (Sarastro) were outstanding. Their performances were far above average.

The climax of the Mozart week, and perhaps of the entire season so far, was the two performances of "The Marriage of Figaro" in the staging of the Salzburg Festival 1957. Here Mr. Rennert dominated the stage masterfully. His ensemble scenes were exceptional, and the gracious solution in the fourth act was remarkable. It was an advantage that the entire ensemble sang in Italian. Thus the soloists were forced to pay attention to the acting and gave a convincing Italianate acting of the opera. The great surprise of the evening was Irmgard Seefried as Susanna. She played the role with ladylike charm and great diplomacy. She and Erich Kunz, who sang the title role masterfully, were a magnificent couple. Elisabeth Schwarzkopf, now at the climax of her career, played the Countess with great dignity, in charming contrast to the youthful Count of Wachter. Excellent also was Christa Ludwig as Cherubino. The orchestra was brilliant. Conductor von Karajan this evening did not star but was a member of an ensemble whose effort has established a standard that will last for years. There is a plan to show this performance in Brussels in 1958, where it will certainly bear witness to the high level of Austrian singing culture. GERHARD BRUNNER

ITALY

■ Opening night at La Scala, which every December inaugurates the "season" in Milan, is the city's most brilliant social affair. Traditionally, a popular opera from the Italian repertory is always given: this year it was Verdi's "Ballo in Maschera." But the annual "first performance" of a contemporary work, Italian or foreign, is of still greater importance from an artistic point of view.

For the past few years works that treat of religious subjects have been awarded the honor of such an important presentation. Milhaud's "David" and Poulenc's "Dialogues of the Carmelites" were followed this February by Ildebrando Pizzetti's "Murder in the Cathedral," based on the verse drama of T. S. Eliot. Like Poulenc, Pizzetti has drawn his inspiration from a literary masterpiece. But the Italian has been less fortunate than the Frenchman: whereas Poulenc found an intensely dramatic situation with a great variety of characters with which to work, Pizzetti is dealing with a meditative poem that feasts on extended talks about dogmatic and hieratic problems. The result is little action and an unrewarding time for the singers, except for the central figure, Archbishop Thomas a Beckett. This belligerent ecclesiastic is present on the stage nearly all the time, debating, arguing, probing the relative qualities of volunteered versus accepted martyrdom, the relations between state and church, etc. And although the composer has ruthlessly cut the original text, the result left the premiere audience occasionally bored.



Scene from La Scala production of Pizzetti's "Murder in the Cathedral."

Pizzetti, now nearly eighty years old, generally beloved and esteemed as the dean of musicians in his country, has written some beautiful music for this, his fourteenth, opera. Strictly tonal, its style often influenced by Claudio Monteverdi and other early Italians, the music is lucid, easily comprehensible, masterfully written. In its choral sections and in one deeply-felt symphonic intermezzo, it reaches impressive heights. But it is not exciting as contemporary music, and it is doubtful that the work will be successful in other countries. Much of the cordial reception accorded this production must be credited to the first-rate performance. This was another evening that attested to the fact that the great Italian theater is holding its own as a leader among the world's opera houses.

In the "super role" of Beckett, Nicola Rossi-Lemeni met his exacting task with the intelligence and full dedication of an artist who evidently had made himself conversant with the historic period and character of his role. His magnificent vocalism and dignified acting were much appreciated and applauded. There is no opposite character in the cast, only groups enacting the counterpoint to the chief dramatic theme. Two "Koryphaes," soloists and commentators in the women's choruses, were evidently inserted by the composer to lend at least a slight female sonority to the exclusively male vocal texture of this work. Gianandrea Gavazzeni conducted with superior technique; Piero Zuffi created the costumes, which contrasted gloomy blacks and dark violets with the golden-red splendor of the Archbishop's robes. High praise also goes to Margherita Wallmann's stage management and to Nicola Benois for creating a *mis-en-scene* memorable for taste and invention.

GISELLA SELDEN-GOTH

TORONTO

■ Consistently good houses attended the National Ballet's recent four-week run in Toronto. Although the repertoire is limited and leans to the conservative the company showed how a good Canadian ensemble can succeed with proper business and artistic management. The big surprise was that a three-day stay of the Royal Ballet at mammoth Maple Leaf Gardens had little effect on the National's box office. The group, now on an extended tour of the U. S., will return to Canada in the late spring for a series of engagements in the Western Provinces.

The Canadian premiere of Orff's "Carmina Burana" was presented by the Royal Conservatory Symphony and Choir, Ettore Mazzoleni conducting, at Convocation Hall on Feb. 9. It is unquestionably a work of much impact, and the audience responded with a minor ovation at its conclusion. Still its frequent banal harmonies and orchestral devices left this listener with many reservations as to its lasting value. The SRO crowd showed that Toronto, despite numerous events to

the contrary, shows curiosity for new things in concert fare.

The Hart House Orchestra, Boyd Neel conducting, completed its third season of Sunday night concerts in the Great Hall of Hart House on Feb. 23. Albert Pratz, concertmaster of the orchestra, was soloist in Vivaldi's "Seasons," and a worthy effort it was. The orchestra also played excellently in Bartok's Divertimento. These concerts are student sponsored, well organized, and give this elite group of string players an opportunity to play music not too frequently performed.

Another Toronto string orchestra is a group of young professionals (13 players, like the Hart House group), the Pro Arte Orchestra, conducted by the young Canadian Victor Di Bello. Their concerts are given in the library of Casa Loma. Not of the same high standard of performance as Neel's ensemble they nevertheless show much enthusiasm and a penchant for interesting and distinctive programming. Their most recent concert included the Canadian premiere of a new clarinet concert by Welsh composer Alun Hoddinot. Hyman Goodman, concertmaster of the Toronto Symphony, will be soloist at their final concert in April.

With Walter Susskind guest-conducting the Houston Symphony, Heinz Unger and Heitor Villa-Lobos each took the podium of the Toronto Symphony for pairs of concerts in February. Three recitals (which this writer could not attend), apparently very well received, took place at Massey Hall recently: Leonid Kogan, Emil Gilels, and Jussi Bjoerling. Strange to say, interest for the first two concerts — particularly Kogan's — was not as great as anticipated, although attendance was good, if not startling.

The Royal Conservatory concluded its special events series for this year with three concerts by the Amadeus Quartet. A virtuoso group, they excelled in their playing of Bartok's Sixth, Matyas Seiber's "Quartetto Lyrico," and the "Death and the Maiden." Occasionally one saw signs of fatigue in the group, which may be attributed to their busy touring schedule. The Amadeus is one of the finest string quartets we have had here in recent years, with accolades going particularly to violist Peter Schidlof and cellist Martin Lovett.

EZRA SCHABAS

THE NETHERLANDS

Following is a brief account of musical activity in the Netherlands during the first part of the 1957-58 season.

■ Musical life in the Netherlands suffered a great loss with the death of composer Sem Dresden in July 1957. This many-sided person—he was director of the Royal Music Conservatory in The Hague, a great pedagogue, organizer and founder of "Jeugd en Musiek" (Youth and Music), etc.—was primarily a composer. His last work, which he finished shortly before his death, was a dramatic composition, the musical depiction of the life and character of François Villon, with a text by the composer. The world premiere will take place in the Stadsschouwburg in Amsterdam on June 15, at the formal opening of the 1958 Holland Festival.

■ A special event took place at 's-Hertogenbosch on Oct. 29, the first performance since 1770 (in the King's Theater in London) of Johan Christian Bach's only oratorio, "Gioas," composed in the spirit of the Italian opera. Written in two parts, for two sopranos, two altos, tenor and bass, mixed choir, and orchestra, it consists of a sinfonia (overture), seven great choruses, one duet, and fifteen arias, some of which contain instrumental obbligato parts.

The conductor, Frans van Amelsvoort, rewrote the score of this oratorio, guided by the two known copies: one of which is in the possession of the Oesterreichische Nationalbibliothek, the other in the Archiv der Gesellschaft der Musikfreunde in Vienna.

The text of "Gioas" is by Pietro Metastasio, famous Italian librettist of the 18th century. The performance by the Brabant Orchestra, the Brabant Chamberchoir, and soloists Marie Ceuppens and Heleen Verkley, sopranos, Annie Delorie and Aafje Heynis, altos, Michele Molese, tenor, and Leon Combé, bass-baritone, was of a very high level.

■ Just before the beginning of the winter season we were presented with a magnificent concert, concluding the Kurhaus season.

Moreover, the chief conductor, Eduard van Beinum, presented a magnificent performance of the two Nocturnes by Debussy. Equally fascinating was his rendition of "L'Oiseau de Feu" by Stravinsky.

During the time of van Beinum's stay in Los Angeles guest conductors were Carlo Maria Giulini, George Szell, Antal Dorati, and Otto Klemperer. The return of Otto Klemperer was an especially great event for the Netherlands.

■ Willem van Otterloo, conductor of the Residentie Orchestra, is always concerned with the renewal of his repertoire. He has included during the first part of the season many modern and rarely played works in his programs, among them a magnificent interpretation of "Die Harmonie der Welt" by Hindemith; the four "Sea Interludes" and the Violin Concerto (superbly played by Theo Olof) by Benjamin Britten; the Third Symphony by the Dutch-American composer Bernard Wagenaar; and Op. 10 "Konzertante Musik" by Boris Blacher of Berlin.

On Nov. 6 Daniel Wayenberg appeared as soloist in the A-flat major Concerto by Liszt, of which he offered a grand interpretation. Van Otterloo presented an interesting novelty, the Sinfonietta for two string orchestras, by the Polish composer Kazimierz Serocki, a very gifted artist, whose work has an intensely lively and fascinating character and abounds with dynamic and active inventions. The work was magnificently rendered by the Residentie Orchestra. After intermission the Third Symphony of Bruckner was presented, a composition that has not been played for years in the Netherlands. Van Otterloo gave a monumental interpretation of this work with strictly sustained tempi.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

ANN VICKNAIR, *pupil of Ruth A. Miller of New Orleans, who at* 14 *won in competition appearance as soloist with New Orleans Symphony Youth Concerts, Alexander Hilsberg conducting. Ann maintains highest ratings in both Guild and Federation of Music Clubs auditions.*

DIANA BESS MONTGOMERY and NANCY LASSITER *have each appeared as soloist with the North Carolina State Symphony Orchestra. Their teacher, Flora Canady, of Smithfield, says that they are consistent "superiors" in National Guild, State High School, and Federation of Music Clubs auditions. Miss Canady has presented four pupils who have won the Symphony appearance award.*

Guild Members Schedule Summer Courses in N. Y.

Guild members who have already signified their intention of giving courses for teachers in New York this summer are May L. Etts, Edwin Hughes, Henry Levine, Leo Podolsky, and Rose Raymond. **Miss Etts** will give her "Fresh Perspectives" in Steinway Hall in July. She is president of the Associated Music Teachers League of New York, past president of the Brooklyn MT Guild, adjudicator for the Guild and Music Education League, consultant to two publishers. **Mr. Hughes** will give his usual six-weeks Summer Master Class starting June 30 in his air-conditioned studio at Park Ave. and 79th St. Mr. Hughes was assistant to Leschetizky in Vienna, has been soloist with the leading symphonies, editor of piano music for Schirmer, president of The Bohemians, executive secretary of the National Music Council. **Mr. Levine** recently electrified the Associated Music Teachers League with his talk on "Kinesthetics" (the science of muscular motion). He is a graduate of Harvard, studied piano in Boston and Europe, editor of piano music for Boston Music and Willis Music Companies, has played with major symphonies and ensemble music with many of the leading string players, and has lectured in many colleges. He will give his course in his air-conditioned studio in West 58th St. **Leo Podolsky's** dates speak for themselves. With **June Davison** and **Ardella Schaub** in June he will give workshops in Abilene, New Orleans, Greensboro, St. Louis; July is for Stockton, Salt Lake City, Chicago, New York, Boston; they will be on cool Mackinac Island in August. **Rose Raymond** will give her annual course on Matthay principles in her 86th St. studio. Miss Raymond studied in Vienna and London and has given nine Town Hall recitals.

Edwin Hughes conducted a two-day workshop Mar. 11 and 12 for the Rochester, N. Y., Chapter of the Guild, **Marjorie Corin Johnson,** chairman.

Robert Hobstetter, Guild adjudicator of Rochester, N. Y., addressed the National Catholic Music Educators Conference at St. John College in Cleveland. His subject was "The Educational Basis for Grading Piano Music."

Isadore Freeman joined the Mozart Quartet of New York in a performance of the Schumann Piano Quintet Mar. 19 in Paterson, N. J. Mr. Freeman is regularly pianist of the Paterson Trio.

Charles Adams, former Guild Diploma winner, gave three recitals in January at the Lucien Labaudt Art Gallery in San Francisco.

Material for newspapers has been mailed to each Guild chairman. Along with it is a little sketch that can be adapted for TV, radio, studio, or club use, and where practical sets the scene for advanced pupils to play.

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Artur Schnabel died on August 15, 1951, but to millions of concert-goers the world over his memory remains green—and will always be so, thanks to his great series of phonograph records. During his life his wonderful, and dedicated, musicianship was taken for granted. What sometimes was not so much taken for granted was his abilities as a performing pianist. Some of us smart-aleck youngsters who attended his Beethoven series in the 1930's were apt to point a scornful finger at his inability to play all the notes in the "Hammerklavier" fugue, or the finale of Op. 101. (There is no more severe critic than a young music student who thinks he knows it all.) As if those finger slips made the least bit of difference! It was not until later, studying his records and hearing him over the years in public performance, that we began to realize his sheer pianistic greatness: his ability to maintain a singing line, to model a phrase with the precision of a great sculptor passing his thumbs over a piece of clay, to find the infallibly correct accent, tempo, and rhythm. And, above all, to convey the mysterious essence of the last Beethoven sonatas or to pull the great but straggling sonatas of Schubert into a pulsating unit. Such playing we have not heard since Schnabel died, and the precise likes of it we shall not hear again.

Now we have a full-length book that completely fills out the biographical picture. It is *Artur Schnabel*, by César Saerchinger (Dodd, Mead & Company, 354 pp., $5.00). Saerchinger, formerly president of the Artur Schnabel Memorial Committee (and formerly a foreign correspondent for this magazine), was in the fortunate position of being a close friend of Schnabel. He thus has had access to much material that none but an intimate could possess. Saerchinger has made good use of this material. He has given us a thoroughly documented account of Schnabel and his times, written in clear, precise prose that gracefully marshals all the facts.

The story is absorbing. Not many of us know of Schnabel's youth—his years as a *Wunderkind*, his studies with the great Essipoff and others, his years with Leschetizky. At the age of 12 he was living by himself in Vienna (that is, away from his family, who remained in Bielitz). Thrown upon his own, and aided by his natural intelligence, it is small wonder that the boy developed into (to use Saerchinger's expression) "a miniature man-about-town." He made friends fast, did not develop a swelled head, and moved in very fine circles indeed.

Then came the years of development. From his earliest years he was attracted to the purer forms of musical expression (though he did play some display pieces, and those who remember his programs in the 1920's say that he was a remarkable Liszt pianist). As in later life, he concentrated on the great Viennese masters, Mozart, Beethoven, Schubert, and Brahms. His emotional love affair with Therese Behr is sympathetically described, not without humor. She was a fine singer, about six feet tall, towering eight inches over the short Schnabel. Often he would accompany her in concert, and "when Therese sang Wolf's 'Mein Liebster ist so klein' ('My sweetheart is so small') with a twinkle in the direction of her accompanist, the audience burst into joyous laughter followed by tumultuous applause."

It was during these years that the first of the three Schnabel Trios was formed. Initially it consisted of Schnabel, Alfred Wittenberg (violin), and Anton Hekking (cello). Schnabel also was the partner of Carl Flesch for many years in a notable series of sonata recitals. He taught, composed, made music, and was happy with his Therese and their two boys in Berlin. Then came the war, the readjustment, the first American tours, the life of a touring pianist.

Some interesting sidelights are thrown on Schnabel the man. He was not, says Saerchinger, an assiduous reader, except of newspapers and certain periodicals, and depended on book reviews to fill the gaps in his knowledge. "In almost any assemblage he would give the impression of a very well-read man, when as a matter of fact he lacked the patience for lifelong application to anything but music." He could have a tart tongue. He was politically naive. He gave generously of himself to young musicians. He, whose own compositions were so modern, had little liking for most of the great contemporary composers (Bartók, or the later works of Stravinsky).

The book is profusely illustrated with photographs of Schnabel from the age of 11 (how intent and serious he looks!) to the last years of his life. Clifford Curzon has written the preface, and short studies of Schnabel's music are contributed by Ernst Krenek and Roger Sessions. A complete Schnabel discography is appended.

Saerchinger has done a superb job recreating the life and times of this great musician. As one closes the book the picture of Schnabel becomes vivid once again; and once again the mind's eye and ear bring back Schnabel to the stage of Carnegie Hall, short and businesslike, stubby fingers caressing the piano and singing out the swan song of the arietta of the C minor Sonata: the audience listening as though in church, and all life except tonal life temporarily suspended.

Left, ARTUR SCHNABEL.

Right, CÉSAR SAERCHINGER, *the author of "Artur Schnabel: A Biography," enjoyed a personal acquaintance with Artur Schnabel from immediately after World War I until the pianist's death in* 1951.

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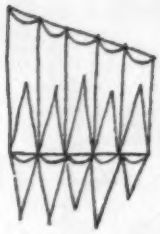

GENERAL REVIEWS

Frederick Werlé

Piano Teaching Material

SOUTH AMERICAN PIANO MUSIC: Compiled and edited by Henry Levine. These eight colorful pieces by prominent South American composers were written for young piano students of early and intermediate grades. Although the composers are not too well known in the U. S., the pieces are most attractive and especially interesting for their Latin-American rhythms and melodic charm. They should have a wide appeal for both student and teacher. The foreword contains some remarks by the editor concerning the solution to the rhythmic problems. Published by *G. Ricordi & Co.*, N. Y. Price: $1.00.

LISTEN TO YOURSELF: A collection of piano pieces from the earliest to intermediate grades, compiled and edited by Alfred Mirovitch and published in three volumes. The title is explained by the editor thus: "To listen to oneself, to listen to what one is doing, to notice faults, is one of the principal functions of the musician from the beginner to the young artist. The present series has been compiled with a twofold goal in mind; first, to offer the student a collection of music of real value, music that reflects every phase and aspect of life. Masters of every epoch are represented in these three volumes from Purcell, Turk, Pachelbel, Haydn and Handel to Rauchverger, Rubbach, Gladovsky — composers of our time. Secondly, each piece chosen had to be sharply characteristic for some definite aspect of musicianship and/or technique to focus the full attention of the student on that particular aspect." Needless to say, the piano teacher will find a wealth of excellent material in these volumes. Published by *Leeds Music Corp.*, N. Y. Price: $1.00 for Vols. 1 and 2, and $1.25 for Vol. 3.

CHOPIN COLLECTION: Edited from original sources by William S. Newman. This collection consists of fourteen of the most appealing of Chopin's easier pieces, including four mazurkas, three nocturnes, three waltzes, and four preludes. The preface states that "the edition is 'authentic' in that everything in it has some valid source, and nearly everything that is added by way of editorial clarification is distinguished through the use of parentheses or dotted lines." It is a fine collection for the intermediate student and serves as a good introduction to Chopin. The volume contains a Waltz in A-flat (Posthumous) that is not found in most collections. Published by *Summy-Birchard*, Evanston, Ill. Price: $1.50.

PORTUGUESE AND SPANISH KEYBOARD MUSIC OF THE 18TH CENTURY: This carefully edited collection by Oswald Jonas contains twelve charming pieces by eight lesser-known composers. The influence of Domenico Scarlatti is strongly felt, particularly in the two toccatas by Carlos Seixas and the three sonatas by Padre Antonio Soler. The volume also includes pieces by Mateo Albeniz, Freixanet, and the Padres Narciso Casanovas, Felipe Rodriguez, Rafael Angeles, and Jose Galles. The concert pianist as well as teachers interested in early keyboard music will find these works an interesting departure from the standard literature. Published by *Summy-Birchard*, Evanston, Ill. Price: $1.50.

MUSIC FOR THE PIANIST (Book 2): Selected and edited for the more mature student by Harold Berlinger. This collection of nineteen short, melodious pieces contains some attractive teaching material for the intermediate student. Published by *Summy-Birchard*, Evanston, Ill. Price: $1.25.

ELLIOT GRIFFIS: "The Music Box" from "Letters from a Maine Farm," Op. 9, No. 4. This short descriptive piece is a delightful encore or teaching piece for the intermediate student. It contains some piquant harmonies and explores the high register of the piano. Published by *Carl Fischer, Inc.*, N. Y. Price: $.50.

Instrumental Works

VIRGIL THOMSON: Concerto for Flute with Strings, Harp and Percussion. This highly original and imaginative work, well written for the solo instrument and most effective as a whole, is in the usual three movements. The first, marked Rapsodico, is for flute solo; then follows a sustained movement marked Lento, and finally a lively Ritmico containing an elaborate cadenza for the flute. The work is published in a reduction for flute and piano by the composer, in addition to the full orchestra score and parts, by *G. Ricordi & Co.*, N. Y. Perf. time: 13½ min. Price: $3.00 for flute and piano.

ERNEST CHAUSSON: Poème for Violin and Piano, Op. 25. This is a new edition by Harold Berkley of the standard French classic for violin and orchestra. Published by *Carl Fischer*, N. Y. Price: $1.25.

A PURCELL SUITE: Arranged for violin and piano by Arnold Goldsbrough. The suite consists of a Prelude, Slow Air, Scotch Tune, Air, Ground, Hornpipe, and Rondeau, assembled from various works by Henry Purcell. Published by *Oxford University Press*. Price: $2.50.

M. CAMARGO GUARNIER: Etude for Horn Solo. The full resources of the instrument are utilized in this fine study in the contemporary idiom. Some of the special effects include muted passages, echo effects, and glissando. Perf. time: 2:27 min. Published by *Rongwen Music, Inc.*, N. Y.

ERNST KRENEK: Sonatina for Oboe Solo. The four short movements that comprise this work contain some strongly marked dynamic phrases, interesting intervals, and rhythmic patterns in atonal writing. Published by *Rongwen Music, Inc.* N. Y.

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THE DANCE

By ROSALYN KROKOVER

■ The big dance event during April is the Martha Graham company's first New York season in five years. Two new works, with original musical scores by Halim El-Dabh and Carlos Surinach, and six repertory items, "Seraphic Dialogue," "Deaths and Entrances," "Night Journey," "Diversion of Angels," "Appalachian Spring," and "Cave of the Heart," will be performed at the Adelphi Theatre, Apr. 1 through Apr. 12.

■ A pleasant surprise of last month was the debut of the Ximenez-Vargas Spanish Ballet Company, presented by the Dance Center of the YM-YWHA on Mar. 3. The first evening captured the imagination of the audience to such a degree that the program had to be repeated on Mar. 6.

For one thing, it had a crispness of approach all its own. Perhaps the astute traditionalist — the improvisatory flamenco specialist or the school of the flying hair, hair pins, and rose —could find things to carp about, but nevertheless this group had plenty to offer on its terms. It might best be described briefly as a fastidious, well-trained company, touched with Parisian chic in the best sense of the word. The dancers appeared young and attractive, the costumes were smart rather than gaudy, the lighting was excellent, and the program was built intelligently. These were not dancers from the caves of Spain but from the educated classes.

For the most part, the dances were arranged in suites. The program opened with "Escuela Bolera," a series of three dances, and one was immediately struck by the fact that these dancers have been working hard at their ballet as well as with their castanets—even to the extent of an unorthodox series of fouettés. There were also dances from Iberia, South America, and Mexico, a "Suite Aragonesa," little story ballets, and, of course, a zapateado and Quadro Flamenco.

Those most responsible for the artistic integrity of this company were Ximenez and Vargas (choreographers and artistic directors), Maria del Carmen Carreras (technical supervisor), and Albert Sarfati (producer).

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